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Loan Exhibition Transforms Hartford

Paintings and Sculpture from Many Sources Create New Atmosphere in Museum. Public Responds with Enthusiasm.

The museum at Hartford has enjoyed a rebirth. In celebration of the first purchase from the two million dollar Sumner fund a fine loan exhibition has been arranged and the walls of the museum are for the first time hung with splendid works of art.

Unless one has had previous acquaintance with the museum the magnitude of the change cannot be appreciated. Even though three only of the many galleries have been rearranged the whole spirit of the place, its relation to Hartford and its importance in the museum world have been transformed. From a rather dreary assemblage of objects in which the few really fine things were buried, the museum has become, for the duration of the present exhibition at least, an art museum with definite character and real vitality.

The change has met with an enthusiastic reception in Hartford. Newspapers have devoted columns to the "three million dollar exhibition"; thousands of persons have visited the galleries; there is already evident a civic desire to make the present borrowed glory permanent. It appears that during the past week the people of Hartford have found pleasure rather than a sense of duty in visiting their museum.

The exhibition is also a statement of Hartford's new museum policy. No one school is put above another; no period is emphasized. It is the aim of the present collection and presumably of the permanent collection which is to come, to present a survey of art history illustrated and made alive by first quality examples of every great period. One of the chief delights of this loan collection is the grouping of modern and old masters—Renoir, Degas, Van Gogh, Bellini, Tintoretto, Velasquez, El Greco among them—in one gallery. There are weaknesses; some of the artists might have better representation, but very few public exhibitions have so well presented the continuous production of art through the centuries, changing in external form but united in the essentials of esthetic quality.

One of the most important discoveries which the museum has made is that of the gallery in which the major part of the exhibition is shown. Earlier visitors to the museum may remember a large room on the second floor through which one's progress was impeded by case after case of Meissen figurines. The cases were removed, the walls covered with a green fabric, pedestals holding small sculpture put at the ends of the radiator-benches in the center and a finely proportioned gallery, beautifully lighted has appeared. Even with nothing on the walls the sense of space which the gallery affords would be a welcome improvement. A smaller gallery, now hung with American water colors, has also been brought to light, to the great benefit of the museum.

Private collectors, the Fogg Museum and several of the New York dealers have been generous in their loans and all those who have had any part in the undertaking are to be congratulated on its success.

Among the most important works of art special mention should be made of the archaic head of a sphinx from Sollunto, lent by Dr. Jacob Hirsch. It dates from the VIth century B.C. and is a superb example of its period. The museum has been very fortunate in the choice of sculpture for the exhibition for,

(Continued on page 4)



PORTRAIT OF MISS FRANCES SHERBORNE RIDLEY WATTS
By JOHN S. SARGENT
This portrait, painted in about 1877, was the first Sargent to be shown in the Paris Salon. It has just been sold to a prominent Philadelphia collector by the Newhouse Galleries.

CLEVELAND BUYS RYDER'S "RACE TRACK"

The Cleveland Museum has just authorized the announcement of their recent purchase of "The Race Track" by Albert Pinkham Ryder. This famous picture, which hung for so long in the Metropolitan Museum that many believed it to be owned by that institution, was lent to the Cleveland Museum for its Eakins-Ryder-Weir Exhibition by the Ferargil Galleries. The purchase was made during the exhibition.

In the January Bulletin of the Cleveland Museum, William M. Milliken has written an account of the three men in whose honor it is held, as follows:

"Comparatively recently, three artists of great talent passed away, Thomas Eakins, Albert P. Ryder, and J. Alden Weir, all dying within a span of five years. Yet though the time has been short in years since the last of them has gone, their final work-time came during that period of dramatic development which has been taking place in American art in the

(Continued on page 6)

Dr. Alfred Salmoni Finds Oriental Treasures Here

Dr. Alfred Salmoni, curator of The East Asiatic Museum of Cologne and editor of *Artibus-Asiae* is now in New York. During the past month Dr. Salmoni has visited many of our most important private and public oriental collections and, before he returns to Cologne is planning an extended tour of the United States. He is to lecture in the museums and in New York and Boston as well as before several private gatherings of orientalists.

In an interview accorded THE ART NEWS, Dr. Salmoni said that he has been amazed at the extent and quality of American collections.

"Many of your private collectors and dealers have objects which cannot be found in our European museums," said Dr. Salmoni, "and there is no question that America is today more rich in Oriental art than any European country."

"It is certain that this is largely due to

(Continued on page 2)

\$2,500,000 FOR ORIENTAL STUDY

CLEVELAND.—Funds for the endowment of an institution in Pekin, China, for the study of Oriental art which for years had been sought in vain by the late Dr. Frank F. Jewett, have been procured from the estate of the late Charles M. Hall, Oberlin alumnus, who was a student in Professor Jewett's chemistry class.

The gift of \$2,500,000 was made by Homer H. Johnson, of this city, and Arthur V. Davis, president of the Alumina Company of America, trustees of the Hall Estate. Confirmation of the donation was made here at a luncheon of the Harvard Club by Dr. Paul J. Sachs, professor of fine arts in Harvard. The Rembrandt is represented by one of his highly prized paintings of the low countries and with a powerfully dramatic treatment of ruins, in which the pathos reaches the limits of those possibilities which Bocklin only began to explore. The Rembrandt is a wonderfully quiet and restrained portrait of a woman dating from about 1655, similar in its conception to the Hendrickje portraits.

The handsome Rubens represents Decius Mus, seeking from the augurs an interpretation of his dream. It is a composition from the cycle in the Liechtenstein Gallery, an unusually large design,

Huldschinsky Collection To Be Sold

*Auction at Cassirer's in Berlin
Will Mark Dispersal of One
of Germany's Most Famous
Private Collections.*

DR. MAX FRIEDLAENDER
in Der Cicerone

BERLIN.—Early this year the collection of Oscar Huldschinsky will be auctioned at Paul Cassirer's in Berlin. Mr. Huldschinsky was particularly critical and cautious in his purchases, yet often unexpectedly generous. No one will again collect in his fashion. In Germany, it is impossible because of financial conditions. Elsewhere it is difficult for other reasons. Contemporary influences manifest themselves in tendencies which are opposed to the passion for collecting. Sated with the smooth realism so trusted by the bourgeoisie, our enthusiasms have turned to primitive, exotic and heretic things. Also, we have passed the milestone of 1800, that era which divided the world of German collectors into two hostile camps.

Mr. Huldschinsky's house included a noble gallery with overhead lighting in which were hung the Dutch paintings, another great room in the style of the Italian High Renaissance and a French salon. This is a typical installation that has already become historic. The extraordinary thing about the collection is its uniformly high quality.

Two paintings, a portrait by Raphael and a Madonna by Carlo Crivelli, have been sold. With these exceptions the collection is intact. In the view before the sale, connoisseurs will undoubtedly marvel over the number of masterpieces it contains.

Dutch painters of the XVIIth century preponderate.

Among the older works there stand out a Botticelli—a small, faultlessly preserved Annunciation, particularly happy in its composition; an imposing portrait of a woman by Sebastiano del Piombo, still distinctly Venetian in its coloring and another female portrait in the style of the Roman High Renaissance, whose author is a distinguished follower of Raphael.

Among the German painting we may mention a portrait by B. Strigel dated 1528, the portrait of a man by Bartholomeus Bruyn, the nobility of which can scarcely be equalled among the rare examples of this master and a miniature like portrait of a woman by the great Holbein.

In the Salon, there are two fêtes galantes, companion pieces by J. Fr. de Troy, which show the master in unexpected excellence. Among the Dutch paintings, hardly any of the great names are lacking: Rembrandt, Frans Hals, Jan Steen, Terborch, Adriaen Ostade, Jacob and Salomon Ruisdael, Albert Cuyp, Jan van der Heyde, Verspronck, N. Maes, G. Dou, Hobbema, Aart van der Neer, Metsu and Willem van de Velde. Metsu's famous "Sick Child" is there, which Huldschinsky secured after a hard struggle in the Steengracht sale, a deeply moving picture by the usually cool and matter-of-fact master. Jacob Ruisdael is represented by one of his highly prized paintings of the low countries and with a powerfully dramatic treatment of ruins, in which the pathos reaches the limits of those possibilities which Bocklin only began to explore. The Rembrandt is a wonderfully quiet and restrained portrait of a woman dating from about 1655, similar in its conception to the Hendrickje portraits.

The handsome Rubens represents Decius Mus, seeking from the augurs an interpretation of his dream. It is a composition from the cycle in the Liechtenstein Gallery, an unusually large design,

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HUDSCHINSKY ART TO BE SOLD

(Continued from page 1)

entirely by the hand of the master, while the Vienna cycle was carried out by pupils, among them Van Dyck.

These indications suffice to give an idea of the quality of the forthcoming auction. It is a matter for congratulation that such an important auction should take place in Berlin and without doubt Berlin will take part as an excited spectator and participate greedily in the sensations. The results will be as they have always been in the past few years; a small number of foreign dealers and agents in their employ will acquire the paintings. The representatives of German museums will note the prices with strained expressions.

Were I to take upon myself the thankless role of prophet, I should set the highest values in the sale as follows: Rembrandt, Botticelli, Frans Hals, Metsu (which probably cannot attain quite the price of the Steengracht sale), the two paintings by de Troy, Holbein. And everything will go either directly or indirectly to America, perhaps with the exception of the French pieces for which—and for which alone—there is still sufficient money in Paris for purchase.

SALMONI FINDS TREASURES HERE

(Continued from page 1)

the fact that America was almost the first in the field. European interest in Oriental art is hardly more than twenty years old, whereas many Americans began their collecting long before that time.

"The collections bear witness to the fact that many of them were begun before scientific study had been made. Some of them carry a heavy 'ballast' of minor objects, but the number of collectors whose taste alone has governed their purchases and who have made splendid collections is astonishing."

"As curator of a European museum I have been amazed at the lack of cooperation which appears to exist between

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your museums and dealers. In Europe it is the business of a curator to know the objects in dealers' hands which come within his field. How, otherwise, can he properly serve his museum? But I find that here this cooperation hardly exists; museums show a surprising lack of interest in your dealers' stocks, although there are many objects in them which would add greatly to those public collections which I have seen.

"In both private and public collections in America considerable confusion appears to exist. Most of them are what you would call 'mixed up'—fine things and doubtful ones sharing almost equal honor. It seems probable that many collections and their catalogs will, with increasing knowledge, be revised.

"It is inevitable that this should be so, for the makers of forgeries are so skillful that their products almost defy the most exact and scientific research. It is probable that every collector has made some mistakes but the pieces of first quality in America, the truly great works of art, make one forget the errors."

\$2,500,000 FOR ORIENTAL STUDY

(Continued from page 1)

uttered years ago in a classroom at Oberlin College, Mr. Hall set aside the money with which to endow Pekin University, and at the same time bring about the fulfillment of his former instructor's dream. Dr. Jewett, a noted instructor in chemistry, had the heart and soul of an artist. After school hours he and some of the students, including Mr. Hall, often discussed art, poetry and music, and almost invariably the discussions would terminate with Dr. Jewett's expressed wish for money with which to provide for the study of Oriental art.

One afternoon in the classroom Dr. Jewett remarked that whoever should perfect a process of refining aluminum would make his fortune and confer a great benefit on mankind. Mr. Hall, who had set up a laboratory in his father's woodshed and spent considerable time making chemical experiments, hurried home and went to work on the problem. Other students also endeavored to solve the problem, but

gave it up as a bad job when they met with puzzling complications. Mr. Hall, whose dominant traits were originality of thought, resourcefulness in execution and tenacity of purpose, stuck to his task despite discouraging reverses and made daily reports to Dr. Jewett, who aided him when he erred and encouraged him when he became morose.

Some time later Mr. Hall visited the professor and announced that he believed he had discovered the process. Accompanied by the professor he visited the Oberlin College laboratory and Dr. Jewett confirmed his findings.

Mr. Hall's discovery became the idea around which the Aluminum Company of America was incorporated.

The remark by Dr. Jewett relative to the perfection of an aluminum refining process and his professional aid, coupled with Mr. Hall's refusal to accept defeat, revolutionized the industry. The estate at the time of Mr. Hall's death was valued at \$45,000,000.

The entire fortune is to be used for the advancement of education, science and to endow institutions of learning. A third of it has been added to the Oberlin College endowment, a third is being utilized to promote the education of Negroes in the South, and the remaining third to further the study of Oriental art, archeology and culture.

BRICK ROW SELLS REYNOLDS' PORTRAIT

The portrait of Francis Barber, body-servant of Dr. Samuel Johnson, painted by Sir Joshua Reynolds, is the latest of this master's works to be sold here. The Brick Row Book Company announced this week the sale of the painting to a private New York collector. The painting was purchased by E. Byrne Hackett, president of the book concern, in London three years ago.

The subject was a West Indian slave, born in Jamaica. A man of exceptional intelligence, he was in Johnson's employment from 1752 until the latter's death in 1784, except for a short period in which he ran away to sea. The Admiralty gave him his discharge at the instigation of prominent men so that he might be restored to Johnson's service.

The portrait, described as a characteristic work of Reynolds, was painted in 1767 and long belonged to Sir George Beaumont, who was a friend of Johnson and Reynolds. It was last exhibited at the Grosvenor Gallery in 1884.

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**BROOKLYN ASSEMBLES
"INTERNATIONAL" ROOM**

Along with the Carnegie International Exhibition a special room of paintings that might be called the Brooklyn Museum International has very appropriately been arranged at the Brooklyn Museum by Mr. Herbert B. Tschudy, Curator of Paintings. One reason for this exhibition is that as the gallery of contemporary European paintings at the Museum had to be dismantled to make room for the Carnegie International this is a good means of displaying some of the best things in the Museum's own collections.

It is an interesting commentary on the excellence of its collection of contemporary paintings that such interesting exhibition of 26 pictures can be arranged so quickly representing work of 11 countries, namely, Norway, Sweden, Finland, Russia, England, France, Italy, Spain, Germany, Holland and Canada.

The artists whose works are shown do not in any way duplicate those in the Carnegie International Exhibition and the collection is only one of several that could have been made. The selections were made as outstanding examples of work from the countries represented.

This collection will be on exhibition for the duration of the Carnegie International which will be on view until February 19th.

**SCULPTURE SHOW
AT CARNEGIE**

PITTSBURGH.—The first two of a series of special exhibitions planned for the winter months at Carnegie Institute opened last week. They are an exhibition of American sculpture and an exhibition of modern drawings from the collection of Mr. and Mrs. A. C. Goodyear.

In the sculpture show there are about eighty-five pieces by thirty-eight artists. Practically all the important living American sculptors are represented. The exhibition offers an excellent opportunity to study present tendencies in American sculpture. Of particular interest to the people of Pittsburgh are figures of industrial types by Max Kalish. Paul Manship is represented by two pieces "Sun Dial" and "Indian Runner." Daniel Chester French who did the seated Lincoln for the Lincoln Memorial in Washington, has in the exhibition a splendid standing Lincoln.

Many will be surprised to see a group of sculptured figures in the exhibition by Arthur B. Davies, the well-known American painter. Davies was awarded first prize for his painting in the Twenty-second Carnegie International Exhibition. Robert Aitken has a bust of Thomas Jefferson and Margaret Sargent, a portrait of George Luks, the American painter.

The exhibition is by no means confined to the more conservative type of sculpture, but modernists like Gaston Lachaise, William Zorach, Robert Laurent and Joseph Masari are represented. The entire exhibition was assembled for the Carnegie Institute by the Associated Art Dealers of America.

The collection of Modern Drawings lent by Mr. and Mrs. A. C. Goodyear makes one of the most interesting exhibitions presented at the Institute. Mr. Goodyear is a trustee of the Albright Art Gallery of Buffalo and is well-known as a collector of paintings, sculpture, drawings and books.

Included in the show are drawings by Augustus John, Henri Matisse, Dunoier de Segonzac, Maurice Sterne, Charles Despiau, Rockwell Kent, Aristide Maillol and the late George W. Bellows. This exhibition of drawings is an excellent index of the discriminating taste of Mr. Goodyear as a collector.

In addition to these two exhibitions the Institute has put on display a collection of drawings by Old Masters. These are from the permanent collection of the Institute, presented several years ago by Herbert DuPuy. They are the work for the most part of XVIIth and XVIIIth century artists, including Rembrandt, Leonardo da Vinci, Van Dyck, Claude Lorraine, Tintoretto, Andrea del Sarto, Raphael and Murillo.

These exhibitions will continue through February 26th.

**EARLY AMERICAN ART
SHOWN IN BROOKLYN**

An exhibition of early American portraits and miniatures has been lent to the Brooklyn Museum by Mr. John Hill Morgan from his well-known collection of early American art. Mr. Morgan is an authority on the subject of the early painters of this country.

The loan has been hung in a special gallery and the pictures arranged chronologically from 1700 to 1850. They give an excellent cross-section of the period which they cover in the types of the subjects depicted. The collection affords a good opportunity to compare the works of many of the artists with the examples of their work in the Museum's permanent collection of early American portraits.

The oil paintings are by H. Benbridge, Charles Bridges, John Singleton Copley, Charles Loring Elliott, John Wesley Jarvis, Bass Otis, Charles Willson Peale, Rembrandt Peale, Gilbert Stuart and Thomas Sully. There are two portraits in chalk by C. B. J. F. de St. Memin and seven miniatures, four by James Sharples and one each by John Vanderlyn, J. Rubin Smith and Charles Loring Elliott.

Three of the most interesting pictures are "George Washington, 1787" by Charles Willson Peale, "John C. Calhoun" by John Wesley Jarvis and a small painting of the famous "Death of Wolfe," said to have been painted by Benjamin West for use in making the engraving of his large picture.

Mr. Morgan is a well-known lawyer in New York, a lecturer on early American art, a Trustee of the Brooklyn Institute of Arts and Sciences, a member of the Museum's Governing Committee and the author of "Early American Painters" and "Sketch of the Life of Gilbert Stuart."

The exhibition will be on view for six months.

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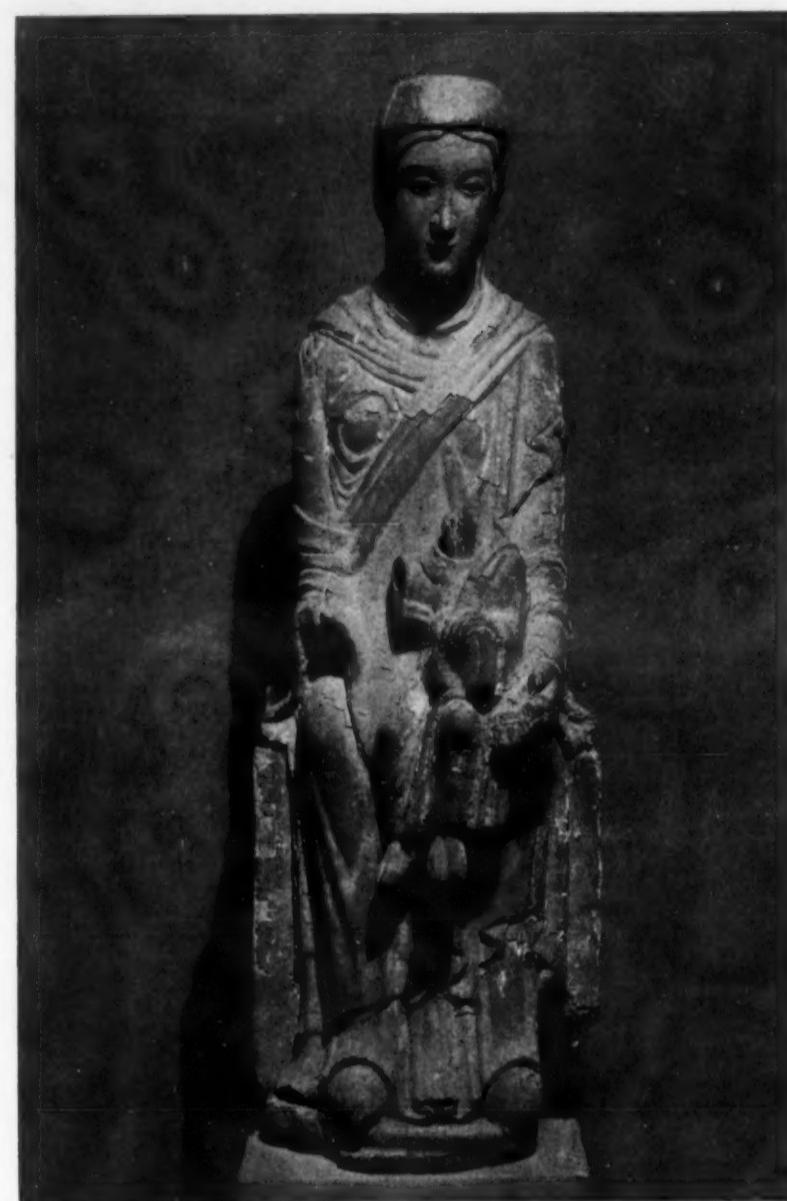
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MADONNA AND CHILD. WOOD. XIITH CENTURY FRENCH.
Lent by Durlacher Brothers to the exhibition at the
Wadsworth Atheneum, Hartford.

Loan Exhibition Transforms Hartford

(Continued from page 1)
in addition to the Greek head, there are several other splendid pieces. The Madonna and Child which we illustrate here

is a superb example of French XIith century woodcarving, gracious, reticent, the vigor of the west still curbed by oriental restraint. This figure and a XIith century Siamese bronze mask of Buddha have been lent by Durlacher Brothers. Perhaps an imagination which links the two may be too vivid, but a similarity of mood does seem to exist. There is in each a suggestion of an inner life, of self contained vitality and in each the

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simplest means have been chosen to express reality. The mask, one of the most distinguished works of art in the exhibition, was purchased in England by an anonymous collector on the day that the Hartford exhibition opened.

Among the paintings, the earliest of which is the XIIth century Tuscan Madonna lent by the Fogg Museum, there are splendid examples from each succeeding period. Durlacher has lent a Madonna and Child by Taddeo di Bartolo and the Fogg Museum has sent its famous Crespi Bellini, important for itself and doubly interesting because of its remarkable restoration. The Tintoretto purchased by the museum was published in THE ART NEWS of last week. The exhibition quite naturally is centred around it and its dramatic action has made an immediate appeal to museum visitors.

Two Cranachs, companion portraits of a man and woman, come from the Reinhardt Galleries. Their crisp line and brilliant color, suggestive of enamel, make valuable contributions. Greco's "Christ in the House of Simon" from Durand-Ruel has the fire of the master at his best, the swift, whirling forms which play through the picture with the snap of flame. Rembrandt, van Dyke and Hals are represented by loans from Sir Joseph Duveen, Bart., Mr. Jules Bache and Knoedler and Company, respectively. All three are characteristic examples and together excellently represent northern XVIIth century painting.

Of the later pictures the most important are the brilliant "Portrait of a Woman" by Tiepolo which Thomas Agnew and Company showed in their recent Venetian exhibition, the Chardin and David from Wildenstein and Company and the Renoir lent by the same firm.

One of the rarest pieces in the collection is the famous Stavelot Triptych lent by Mr. J. P. Morgan. It is one of the most important extant examples of early enamel.

In addition to the paintings in the main gallery there is a group of impressionist pictures, most of them lent by Mrs. Riddle. Monet is represented by several canvases and there are also paintings and pastels by Mary Cassatt.

About twenty American water colors have been lent by private collectors and galleries. There are several by Winslow Homer, Dodge MacKnight, Prendergast and Demuth. The latter's "Still Life," lent by the Kraushaar Galleries, is one of the best.

A complete list of the exhibition follows:

PAINTINGS

- 1—Tuscan Madonna, XIIth Century. Lent by the Fogg Art Museum.
- 2—Nardo di Cione, XIVth Century. Scenes from the Life of Christ. Lent by the Fogg Art Museum.
- 3—Taddeo di Bartolo, 1363-1422. Madonna and Child. Lent by Durlacher Bros.
- 4—Giovanni Bellini, 1428-1516. Madonna and Child. Crespi. Lent by the Fogg Art Museum.
- 5—Viennese School. The Holy Trinity, about 1425. Lent by Durlacher Bros.
- 6—A. Benson. St. Joseph, about 1530. Lent by Durlacher Bros.
- 7—Veronese School. Nativity, dated 1474. Lent by Durlacher Bros.
- 8—Fiorenzo di Lorenzo, Early XVth Century. Madonna and Child. Lent by Durlacher Bros.
- 9—Velasquez, 1599-1660. Portrait of a Man. Lent by Thomas Agnew and Sons.
- 10—Giovanni di Paolo, 1423-1482. Annunciation. Lent by Sir Joseph Duveen.
- 11—Tintoretto, 1518-1594. Hercules and Antaeus. Purchased by the Wadsworth Atheneum.
- 12—Lucas Cranach, 1472-1553. Portrait of a Man. Lent by the Reinhardt Galleries.
- 13—Lucas Cranach, 1472-1553. Portrait of a Woman. Lent by the Reinhardt Galleries.
- 14—El Greco, 1548-1625. Christ in the House of Simon. Lent by Durand-Ruel.
- 15—Rembrandt van Rijn, 1606-1669. The Philosopher. Lent by Sir Joseph Duveen.
- 16—Peter Paul Rubens, 1577-1640. Portrait of Philip IV. Lent by Sir Joseph Duveen.
- 17—Anthony Van Dyck, 1599-1641. Portrait of the Artist. Lent by Jules Bache.
- 18—Franz Hals, 1580-1666. The Jolly Toper. Lent by M. Knoedler & Co.
- 19—John Hopper, 1758-1810. Miss Selina Beresford. Lent by Sir Joseph Duveen.
- 20—Jean Baptiste Pater, 1695-1736. Fete Champetre. Lent by Wildenstein & Co.

(Continued on page 5)

**Loan Exhibition
Transforms
Hartford**

(Continued from page 4)

- 21—Jean Baptiste Chardin, 1699-1779. Still Life. Lent by Wildenstein & Co.
- 22—Nicholas de Largilliere, 1656-1746. The Artist and his Family. Lent by Wildenstein & Co.
- 23—Giovanni Battista Tiepolo, 1696-1770. Crucifixion. Lent by M. Knoedler & Co.
- 24—Giovanni Battista Tiepolo, 1696-1770. Portrait of a Woman. Lent by Thomas Agnew & Sons.
- 25—Jacques-Louis David, 1748-1825. Portrait of a Woman. Lent by Wildenstein & Co.
- 26—Honore Daumier, 1801-1879. Le Lutteur de Foire. Lent by Robert C. Vose.
- 27—August Renoir, 1841-1919. Baigneuse. Lent by Wildenstein & Co.
- 28—Edgar Degas, 1837-1917. Washer-women. Lent by M. Knoedler & Co.
- 29—John Singer Sargent, 1856-1925. Lake O'Hara. Lent by the Fogg Art Museum.

SCULPTURE

- 30—Limestone Reliefs. Egyptian. XVIth Dynasty. Lent by Dr. Jacob Hirsch.
- 31—Cat. Bronze, Early Ptolemaic. J. Pierpont Morgan Collection.
- 32—Archaic Head of a Sphinx from Solunto, Sicily. Last quarter of VIth Century, B.C. Lent by Dr. Jacob Hirsch.
- 33—Athenian Lekythos. Second half IVth Century B.C. Lent by Dr. Jacob Hirsch.
- 34—Aphrodite Marble. Greek. IVth Century B.C. J. Pierpont Morgan Collection.
- 35—Madonna and Child, Wood. French. XIIth Century. Lent by Durlacher Bros.
- 36—Marble Capital from Saint Pons. French. XIIth Century. Lent by Durlacher Bros.
- 37—Madonna and Child, Stone. Attributed to Jean de Marville. Burgundian. Early XVth Century. Lent by Durlacher Bros.
- 38—Virgin and Child. Terra Cotta. Luca della Robbia, 1399-1482. J. Pierpont Morgan Collection.
- 39a—Mask of Buddha, Bronze, Siamese. XIIth Century. Lent by Durlacher Bros.
- 39b—Ibex Leaping. Graeco-Persian. Vth Century. Lent by Durlacher Bros.

MINOR ARTS

- 40—Ivory Plaque. Crucifixion over Virgin and Child with Angels Below. French. About 1300. Lent by Durlacher Bros.
- 41—Four Illuminated Pages from Manuscripts. Lent by Mr. J. P. Morgan.
- 42—Two Illuminated Pages of a Manuscript. English. XIVth Century. Lent by Durlacher Bros.
- 43—Illuminated Page of an Antiphonal. The Miracle of the Arrow. Flemish XVth Century. Lent by Durlacher Bros.
- 44—Enamel Plaque. Limoges. The Entombment. Lent by Durlacher Bros.
- 45—Triptych from the Abbey of Stavelot in Belgium. Enamel. Lent by Mr. J. P. Morgan.

ETCHINGS

- 46—Durer. The Virgin with Starry Crown and Scepter. Lent by Mr. George A. Gay.
- 47—Durer. The Little Horse. Lent by Mr. George A. Gay.
- 48—Durer. The Virgin with Child Swaddled. Lent by Mr. George A. Gay.
- 49—Rembrandt. The Great Jewish Bride. Lent by Mr. George A. Gay.
- 50—Rembrandt. Bearded Man Wearing a Velvet Cap with Jeweled Clasp. Lent by Mr. George A. Gay.

- 51—Rembrandt. Christ Preaching. Lent by Mr. George A. Gay.
- AMERICAN WATER COLORS
- 52—John Singer Sargent. Lake O'Hara. Lent by Mr. Edward W. Forbes.
- 53—John Singer Sargent. The Favorite Horse. Owned by the Wadsworth Atheneum.

- 54—John Singer Sargent. Bridge and Campanile. Venice. Lent by M. Knoedler & Co.
- 55—Winslow Homer. The Guide. Lent by Mrs. F. Minot Blake.
- 56—Winslow Homer. Bermuda. Lent by Mrs. F. Minot Blake.

- 57—Winslow Homer. Summer Night. Owned by the Wadsworth Atheneum.
- 58—Dodge Macknight. Arizona. Gift to the Atheneum by Mrs. John F. Moors.
- 59—Dodge Macknight. Snow Scene. Lent by Mrs. F. Minot Blake.

(Continued on page 6)



"PORTRAIT OF A WOMAN" By JACQUES LOUIS DAVID
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"THE JOLLY TOPER" By FRANS HALS
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"THE RACE TRACK"

By A. P. RYDER
Recently purchased by the Cleveland Museum of Art
from the Frerigal Galleries.

CLEVELAND BUYS RYDER'S "RACE TRACK"

(Continued from page 1)

past two decades. The Armory Show of French Modernists in 1913 focused the new tendencies, which were taken up again with a renewed force after the War period. This change has been recently very marked and so rapid that the public and a majority of the artists have had difficulty in keeping pace with it. The result is that men such as Eakins, Ryder, and Weir, who were among the last left to bring the past down to our own time, are sharply differentiated in point of view from the more powerful painters of today. Short as is the time since their going, the acceleration of the tempo of life has been so great that they already seem a part of a more distant past and have won the unquestioned right to be ranked among the old masters of American art.

"It is due to this perspective which the years have given and to a belief in these painters' significance in the story of American art that the Museum has wished to do honor with this Memorial Exhibition. Further than that, the grouping together of three men so differing in points of view emphasizes afresh the fact of the comparative unimportance of technique in contrast with the breadth and profundity of the ideas which the artist brings to his subject. Certainly Eakins with his realism, Ryder with his romanticism and mysticism, and Weir with his poetic vision each saw with his own eyes and, with the fullness of life which the years had given, each built upon that vision his own fabric. This exhibition in bringing together such a large number of the finest works of these men gives Cle-

land a unique opportunity to see and evaluate each man's contribution to American art.

"Thomas Eakins is perhaps the least generally known, for up to the time of the Memorial Exhibition held in The Metropolitan Museum of Art in 1917 no large number of his works had ever been shown together. Since then there has been a more general recognition of the outstanding place he holds in American painting. A letter of his, characteristically brief and direct, gives the mere facts of his life: 'I was born July 25, 1844. My father's father was from the north of Ireland of the Scotch Irish. On my mother's side my blood is English and Hollardish. I was a pupil of Gérôme (also of Bonnat and of Dumont, sculptor). I have taught in life classes, and lectured on anatomy continuously since 1873. I have painted many pictures and done a little sculpture. For the public I believe my life is all in my work.' That was the man and in his work can be seen his consistent realism, his unwillingness to please by easy means, his truth to the fact, his direct and frank observation, and his preoccupation with the people about him, their work and their amusements. He was a Philadelphian, and much of the life of his city lives in his portraits and his sport pictures.

"Eakins in the very paucity of the letter quoted above gives a rare glimpse of personality. Ryder in turn in the following quotation gives a picture of his uncompromising attitude to art and to life: 'The artist needs but a roof, a crust of bread, and his easel and all the rest God gives him in abundance. He must live to paint not paint to live. He cannot be a good fellow; he is rarely a wealthy man, and upon the potboiler is inscribed the epitaph of his art.' This was the recluse, the dreamer, the mystic who in the solitudes of nature or in the quietness of a tiny, disordered studio painfully and slowly evolved the strange imaginative 'poems' which he has left as his epitaph. A few of his sayings give a further picture of the man: 'The artist should fear

to become the slave of detail.' He should strive to express his thought and not the surface of it. And finally, 'it is the first vision that counts. The artist has only to remain true to his dream and it will possess his work in such a manner that it will resemble the work of no other man.'

"J. Alden Weir is again a contrast, a courteous gentleman, a sensitive, poetic nature whose life was lived among his fellows, a well loved man whose going was greatly mourned by a host of admirers. Weir and Ryder were the closest of friends, and Weir painted the portrait of Ryder which hangs today in the National Academy of Design in New York. Another record of that friendship is 'Weir's Orchard,' one of Ryder's choicest subjects, painted near the Weir homestead at Branchville, Connecticut. In that canvas he has imbued with his romantic charm the intimate Connecticut landscape, which Weir himself had so often poetically memorialized. Weir was never elemental or highly romantic as Ryder was, nor never sought his subjects from the grand things of nature. He was content rather with simpler things, the back lots, the red barn, great trees arching above a wooded vista, the building of a dam half veiled in a mysterious design of tree branches, a bowl of roses, a woman's figure quietly seated in half light. These were the materials from which he wove his spell, a spell of peacefulness, of reserve, almost of shyness.

"Each in his own way revealed his spirit. They were of the same time although Weir still painted a few years after the others had ceased to work. Each was different from the others, yet those very differences succeed in creating a complexity and fullness of point of view which go far towards giving a completer idea of their period."

GIFT TO MONTCLAIR'S BUILDING FUND

MONTCLAIR.—Mrs. Henry Lang, who with Mr. William T. Evans founded the Montclair Art Museum, has just given to the Museum a gift of \$5,000 toward the building fund. Mrs. Lang's interest in art is not only evinced in her benefactions to the Montclair Art Museum but in the development of an art community in Nantucket where she has established the well-known "Easy Street Gallery" in that quaint old town by the sea and built and furnished studios to the number of twenty-three which artists may rent at a nominal sum from May until October.

LOAN EXHIBITION AT HARTFORD

(Continued from page 5)

- 60—Dodge Macknight. Snow Scene. Lent by Mrs. F. Minot Blake.
- 61—Dodge Macknight. Snow Scene. Lent by Mr. Lowell.
- 62—Dodge Macknight. On the cape. Lent by Mr. Edward W. Forbes.
- 63—Edward D. Boit. Valombrosa. Lent by Mrs. F. Minot Blake.
- 64—Edward D. Boit. Perugia. Lent by Mrs. F. Minot Blake.
- 65—Maurice Prendergast. Amusement Park. Lent by Mr. George A. Gay.
- 66—Maurice Prendergast. The Boat Landing. Lent by Mr. George A. Gay.
- 67—Gifford Beal. Flying Low. Lent by Mr. George A. Gay.
- 68—Gifford Beal. Bermuda Night. Lent by Mr. George A. Gay.
- 69—Bistram. Storm. Lent by Mr. Robert W. Huntington.
- 70—Edward Hopper. The Lighthouse. Purchased by the Wadsworth Atheneum.
- 71—Charles DeMuth. Still Life. Lent by Kraushaar Galleries.
- 72—Charles DeMuth. Landscape. Lent by Kraushaar Galleries.
- 73—Henry Keller. Bones of the Earth. Lent by Kraushaar Galleries.
- 74—Frank Wilcox. Fortification, Night. Lent by Kraushaar Galleries.
- 75—Gardner Hale. Landscape. Lent by Mr. Edward W. Forbes.

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ANTIQUES

BUDAPEST

INDEPENDENTS AGAIN
STIMULATE BOSTON

BOSTON.—The Society of Independent Artists for the second year breaks through the wall of local conservatism and at variance, according to its platform, with the usual time-honored precautions of jurying and inviting exhibits, presents various contributions from this city and elsewhere in any medium by both amateur and professional artists.

The exhibition, as did the initial one last year held under the same auspices, fills all the walls of the gallery at 40 Joy street and overflows into the entry court. Again it represents a mingling of faiths, creeds, hopes and aspirations without distinction. All comers meet on one footing—their own assurance that they are artists and their productions worthy of a public showing. To further secure equality of representation the alphabetical hanging, except among late comers who hang where they can, has been strictly adhered to.

Hung conspicuously at the farther end of the gallery is a study by Lhote, the French artist, avowedly a modern and a disseminator of modern ideas. His studio in Paris has been frequented by a number of Boston students of painting. It is a drawing of a nude figure, into which enters an element of geometry, a forced insistence upon analysis of the planes of light and shade and the formalizing of the lines of limbs and draperies. It is not especially beautiful as a picture and yet it persistently maintains its identity among a spatter of other pictures. It recalls a phrase by the German critic Meier-Graefe in which he speaks of the "invented action" of a figure. The picture is contributed by one of Lhote's local admirers.

Exaggerated movement, too, is emphasized by the sculpture by Arnold Ronnebeck of two wrestlers, who spin acrobatically like a mechanical top.

As the occasion offers novelty one is bound to look first for the unusual. In the catalogue appears the title "The Bumble-Bee's Dream" which seems out of the ordinary, but it is a bit difficult to locate the canvas among some 300, but over in one corner we find the "Blues," a painting with a subject like that undertaken so wittily by Covarrubias, the young Mexican, two negroes vociferously engaged in articulated dissonances. The artist, Lucia Warren, however, has sunk her subject deep in a brown mire of pigment and misses the lusty swing intended.

On another wall a square-cornered cat is seen balancing fantastically in the top of a slender tree under the light of a half moon. It is by the Japanese artist, Fujita, who, by the way, has lately taken up Boston residence and who further pictures a very naive young lady and flying bats. But Fujita is an accomplished painter, an extremely clever draughtsman, and besides he has wit and ingenuity which gives pungency to his efforts.

Painters over in the student town of Cambridge seem to have welcomed the Independent show as an opportunity to play with their colors. There is a whole group by Luther Ginalian, "The Slave Merchant," "Dancing Youths" are some of them, lustily bacchanalian, luscious in color but quite atrocious in drawing.

From Jean Jacques Haffner come some wholly unexpected offerings, brilliant abstractions, "Manhattan" and "Broadway" and another purely geometric, simply a patterning of differing areas of color, but Prof. Haffner has great technical ability and he draws, though coolly, with authority.

From Harvard too comes the pic-

ture which stands out I would say as the most unusual one in the show and deserving of due attention. It is called "The Critics" and is by Alan Burroughs, showing four men seated at a table on which are glasses and a dish of fruit. He has drawn the figures strongly with a certain element of amused regard for types and with powerful darks balanced by equally striking contrasts of light. By A. E. Austin, Jr., and Fairfield Porter, who I believe first appeared as local exhibitors in last year's Independent, are water colors of considerable interest. R. Arcadius Lyon then exhibited a picture of a child in a garden which called forth comment, and his painting of a bowl of flowers, each petal and the cover on the table exquisitely made, is one of the outstanding things in the current show.

Suburban Boston has made some surprising contributions, none more so than "Mother's Day," by T. W. Perry of Swampscott, a representation of a man, his head a size or two too big, seated in a street car, holding two huge bouquets of flowers. A real "douanier" Rousseau, I should say.

Brenton H. Dickson of Weston has two water colors displaying a very genuine plastic feeling, while Leighton Cram of Newtonville shows considerable ability as a landscapist, and by Prescott Jones of Haverhill, a wholly unknown exhibitor, are two quite clever sketches. Rather impressionistic flower studies are by Elizabeth Huntington of Wellesley, while by Margaret Huntington are two stunning decorative water colors.

By Margaret Sargent are paintings and drawings of single figures, distinctly individual, largely a consideration of line and rhythm which in the painting of a girl in striped sweater is best balanced by a regard for opposing darks. Jane Houston Kilham has a quite interesting painting of a nude figure, somewhat in the Lhote manner, and Theophile Schneider had some able landscapes.

Often the most interesting things are small, the interest lying quite as much in their indication of artistic sensibility and promise for future development, as in any actual achievement, for along with the wholly indifferent things which take up a surprisingly small part of the show are many which are worthy some attention. Yet it is a show which after all hangs together neatly, with comparatively few features and very few figure subjects of any importance.

The notable exception is the large canvas, "Young Ladies of the House," by Eben Conins, which is a thoroughly professional performance, striking in color. It is on the whole one of the most effective things Conins has recently shown here. There are some quite meaningless abstract symbols in the background, while violent foreshortening has been undertaken. Peter Teigen also has chosen to represent at very close range and below the eye level a bowl of tulips, nicely made.

Charles Hopkinson forsakes formal painting of portraits long enough to make for the show a very effective light and sketchy painting of flowers.

By Carl Gordon Cutler and Marion Monks Chase are some handsome water colors.

Peter Kilham shows decided advance as a landscapist in California scenes.

Other paintings noted were Molly Luce's "Church Sociable," drawings of heads by Doreen Bowman, Roy Hilton's reduction of

New York to a series of plinths, a figure by Herbert Patrick, outdoor sketches by Bessy Creighton and Elizabeth Bartlett, marines by Heinrich Pfeiffer, street scenes by Charles Kaeselau and B. B. Keyes, a still life by Philip Von Saltza, an effective painting of sunflowers by Evelyn Bourne, water colors by Bistrum, flowers by E. Curtis Ahl, and a Vermont scene by Gertrude Townsend, also water colors by Beatrix Baldwin of this city.—Harley Perkins in The Boston Transcript.

SCULPTURE SHOW
FOR PHILADELPHIA

PHILADELPHIA.—At a recent meeting of committees of the Art Alliance of Philadelphia, the Philadelphia Chapter of the American Institute of Architects, the Fairmount Park Art Association, the Curtis Institute of Music, and the Penn Athletic Club, arrangements were begun for a great open-air exhibition of sculpture to be held in Rittenhouse Square during May. The meeting was held in the Art Alliance Building, at 251 South Eighteenth Street. This will be the fifth in the series of similar exhibitions which, held in Rittenhouse Square under the auspices of the Art Alliance, and cooperating organizations, have been among the notable art events of the United States.

On each occasion, much of the best new work done by representative sculptors in all parts of the country has been displayed in this city. So successful have these events been from the viewpoint of artists and collectors, that other cities are now studying the plan with a view to applying it in their own parks, and so in auguring throughout the country an entirely new kind of art display. Committees of sculptors in New York, Boston and Chicago are already cooperating with the Art Alliance in arranging for the coming exhibition.

It is announced that this year three money prizes of \$500, \$300 and \$200 each will be awarded by the Art Alliance for groups in particular classes. The Fairmount Park Commission has arranged to take special pains to provide suitable settings for fountains and other decorative groups. Similar cooperation by the Park Commission in other years has made Rittenhouse Square a scene of unusual beauty.

The Fairmount Park Art Association takes an active interest in these exhibitions since it is the endowed organization which purchases all sculptured groups for use in Fairmount Park, and other park areas throughout the city. It is announced by the Art Alliance that it will purchase two ornamental groups of sculpture from the coming exhibition, if suitable ones are contributed, to place at the front of its building, at 251 South Eighteenth Street. As in other years the outdoor exhibition of sculpture will be held in conjunction with the annual joint exhibition of the Philadelphia Chapter of the American Institute of Architects, and the T-Square Club. The galleries and gardens of the Art Alliance will be devoted to the display of the small and miniature works of sculpture.

This year's exhibition is being planned on a scale even larger and more inclusive than that of other years, and it is likely that new works from most of the representative American sculptors will be contributed.

EXHIBITIONS IN
PHILADELPHIA

PHILADELPHIA.—The following exhibitions will be held at the Art Alliance, Rittenhouse Square, during February:

February 6th to 27th—Silhouettes, Wrought Iron, Sculpture by Hunt Diederich.

February 1st to 12th—Prints by Arthur B. Davies. Contemporary American paintings, under the auspices of the Circulating Picture Club. Contemporary American Sculpture.

February 14 to 28—Block Prints by John Dull, Edward Warwick and Herbert Pullinger. Crafts work.

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An unrecorded copy of William Blake's "Europe: A Prophecy" is the outstanding item of interest in a well selected collection containing first editions, manuscripts and letters, mainly from English sources, to be sold at the American Art Association on the evening of February 1.

This copy of Blake's is unrecorded in the extensive bibliography of Geoffrey Keynes and becomes one of ten copies known. It contains seventeen plates on ten leaves with the text printed in green and brown and the illustrations painted in water colors and opaque pigments by the author; a folio column with the original wrappers, stitched and pages uncut. Rarely does an important Blake appear on the market and the present copy lends additional interest.

Another important item which has long remained unpublished and unknown is the Robert Burns autographed letter, written to Mrs. Dunlap in London. Other autographed material is the Lord Byron letter to Trelawney arranging for the burning of Shelley's body, while among the Conrad items is one concerning his work, wherein he writes: "When one starts to write one sells his soul to the devil . . . what a vile occupation." The Charles Lamb letter mentioning Mary Lamb and a collection of twenty autographed letters by George Bernard Shaw, a Swinburne letter on Symonds and the spelling of Shakespeare's name, a series of six Whistler letters and Wilde's correspondence with Nelly Sickert, are of interest.

"CREATIVE SPIRIT" AT ARTS COUNCIL

An exhibition exemplifying the "Creative Spirit" in the design arts opened last Tuesday (Jan. 24) at the Arts Council's gallery in its new quarters in the Barbizon, 140 East Sixty-third Street. By an ingenious arrangement of panels the small gallery has been arranged to display with advantage paintings, textiles, etchings, and stage, costume, and architectural designs. Thus grouped together are shown works by children creatively inspired, by young artists and older ones struggling to express this spirit, and by some professional designers who have arrived without losing this quality. Twelve studies by children, pupils of the Walden School, the Children's School of Acting and Design, and the School Art League's free Saturday morning class are especially notable.

George S. Hellman, Alon Bement, and Florence N. Levy chose the paintings; there are both oils and water colors. The artists exhibiting include: Thomas H. Benton, Merton Clivette, Georgia Engelhard, Ida Ten Eyck, Louis G. Ferstadt, Claude Gallo, and Leslie Powell. The "Etchings in the Modern Spirit" on view were collected by the American Institute of Graphic Arts. Lee Simonson contributed stage and costume designs. The architectural designs were chosen by Harvey Wiley Corbett. And the rugs, showing how artists can cooperate with workers to give them opportunities for expression, were designed by Zoltan Hecht and woven by North Carolina natives.

The Arts Council exists to further the development and appreciation of the fine and applied arts, music, and drama within the metropolitan region. The present show will be on view until Feb. 15.

ADDITIONS TO N. Y. U. GALLERY

Announcement is made by the Gallery of Living Art, New York University, 100 Washington Square East, that beginning Monday, January 30, sixteen water-colors, drawings and paintings will be added to the permanent collection. At the same time the pictures which have been on loan will be withdrawn.

Boardman Robinson, William Zorach and Joseph Pollet, works by whom have not previously been shown, will be included, as well as other examples of Gaston Roux, Jacques Mauny, Charles Sheeler, John Marin, Charles Demuth and Henry Matisse.

TATLOCK BRAVES THE FLOODED TATE

LONDON.—The exterior of the Tate Gallery on January 9 at high tide presented a remarkable scene. In front the river wall was buttressed for a long stretch with heavy timber, and at other parts was fortified by hundreds of sandbags, between which the water spurted into the street, in spite of the efforts of an army of firemen and others skilled in dealing with floods. The building was surrounded on all sides by excited crowds, who were being thrust farther and farther back out of danger's way by a formidable body of police armed with great poles that, carried waist high horizontally, were wonderfully effective in compelling, gently but firmly, the retreat of the crowd.

The scene within the gallery itself was indescribable. Reaching, with the indispensable aid of a stout constable, the side doorway, I entered the familiar ground-floor suites, consisting of galleries twenty-seven to thirty-five, and was immediately confronted by an unforgettable spectacle. Rows of perspiring watermen were making a mass attack upon the flood, now reduced to manageable proportions. The corridors and the rooms, which have always struck one as rather gloomy and extremely silent, now echoed with the shouts of foremen and the swish of big brushes and rubber-edged drying appliances, and rows of oil heat-stoves did their best to warm the soaking walls. Here and there in some of the rooms were great gold frames lying anyhow against the wall. The canvases were gone, but the glass remained, though the latter looked, with the heavy coating of mud, like sheets of brown cardboard. The gilding was half gone, and the names of the artists were no longer legible on the gold labels. One could see that the water had risen almost to the tops of the doorways of the rooms.

By yesterday afternoon the actual salvage work had been completed, which is to say, the works of art in the ground-floor galleries and in the three store rooms in the same part of the building had been rescued and raised to safety on the main floor. Leaving the energetic workmen to their task, I therefore mounted the stairway, with not a doubt in my mind that the incomparable collection of Turner watercolors and drawings would be gone forever.

As the whole world knows, the Tate Gallery possesses by far the finest collection of watercolor drawings by Turner in existence. There are something approaching 19,000 of these. Indeed, they are so numerous that only a few specialists have ever seen them all, and some years ago a movement was instituted with the idea of framing an Act of Parliament which would free the trustees to distribute the drawings on loan to the provinces and to the Dominions.

The moment I entered the gallery I found the director, Sir Charles Holmes, who told me: "I specially want it to be known that the Turner drawings have survived their submergence in the water far better than anyone could have expected. That is my message, and I shall be glad if you make it known as widely as possible."

As we parted he added, with something as near a smile as he could manage, "Oh, by the way, I am told some newspaper says their reporter saw me wading about in the water. I never waded in the water, and I never told anybody that I waded in the water." It may be well also to add here that a less trifling statement that has appeared in the Press, to the effect that the modern foreign gallery at Millbank, the gift of Sir Joseph Duveen, and containing the collection presented by Mr. Samuel Courtauld, was flooded, is entirely without foundation. The parts of the Gallery I have indicated are the only ones that were inundated.

For the remainder of my stay I passed, in company with Mr. J. B. Manson, through room after room, and saw all that was to be seen. Big rooms and little were in the same extraordinary condition. In Gallery 21 Whistler's "Miss Alexander" smiles down, and Mr. John's "Madame Suggia" plays her cello over a thousand Turner drawings spread on drying papers all over the floor, like so many botanical specimens. Many were still wet, others were curling into comparative dryness, and still others were pretty much as they had been before the calamity. The floors of all the other picture galleries and the main sculpture-room were similarly besprinkled with Turners.

Everywhere the activities of members of the staffs of the Tate Gallery and the National Gallery were apparent, and one noticed Mr. A. M. Hind, of the department of prints and drawings of the British Museum, down on his knees, doctoring with skilful hands drawing after drawing.

I had ample opportunity of examining the Turner drawings and can testify to the accuracy of Sir Charles Holmes' welcome message. I believe that if anyone had told a body of experts that these delicate objects, whose preservation has caused so much anxiety in the past, if immersed for hours under tons of cold and dirty water, would survive the ordeal as they have actually done, the opinion would have been regarded as ludicrous.

While, however, one's first fears are happily gone, it is physically impossible that the great collection is little or none the worse for what has happened. Damage, and grave damage, will inevitably be found to have been done. But until those best qualified to report on that have had time to do so, sensible people will turn a deaf ear to excitable comments and to ignorant and hurried estimates of monetary loss. For the moment it is enough to recall the actual number of Turner drawings in the Tate Gallery, which is, as I have stated above, in the neighborhood of 19,000, and that many of these are slight studies for pictures of a larger and more elaborate character. The bulk of such small studies should be valued at anything from about £100 to £250 apiece. Other more elaborate drawings in the collection would realize something like £5,000 each.

The highest price paid for a Turner drawing was in 1919, 6,200gs, for "Zurich." The next highest price was 4,050gs, in the Beecham sale in 1918, for the drawing "Constance."

Members of the general public will deeply regret to learn that about a dozen paintings by Landseer have failed to survive the disaster with anything like the success achieved by the Turner drawings. Happily the majority of the paintings in the ground-floor rooms at Millbank were unimportant, but for reasons of sentiment as well as aesthetically the Landseers can hardly be included in that category.

The bad old habit of washing the surface of old paintings with water revealed the fact that the water penetrates the cracks, makes the priming and the wood or canvas under the cracks go mouldy and disintegrate, with the result that the pigment in the vicinity curls outward and becomes liable to fall off. In the case of the Tate Gallery Landseers, whole sheets of pigment, several inches in diameter, have become detached altogether from the canvas, so that innumerable islands of white appear all over the picture surface.

On the whole we have been extremely fortunate. The Turners are in far better condition than we should have had any right to expect, and it may not be altogether beyond the power of the modern restorer to remove the paint from the Landseers and to set it on fresh canvas.

One item of cheerful news may be recorded: Mr. Rex Whistler's recently painted decorations in the restaurant, which were painted in a modern technique intended to withstand damp and changes of temperature, have survived their severe test perfectly. A close examination of the surface of the paintings reveals the fact that their condition is quite as good below as above the "high water mark."—R. R. Tatlock in the London Telegraph.

HOHENZOLLERN ART MAY BE SOLD

BERLIN.—The best part of the art treasures of the late Prince William will be offered to American collectors by Prince Frederick Hohenzollern, his heir, it was asserted here this week.

Last week it was reported that pictures and sculptures valued at 8,000,000 marks had been sold to a Munich dealer in order to raise the sum required to pay the large inheritance tax assessed on the estate of Prince William.

According to the present report, the general manager of Prince Frederick's household has petitioned the Prussian Ministry of the Interior for permission to sell part of the art treasures abroad.

Negotiations to this end are now pending, but the German press heatedly calls upon the Government to refuse permission for the exportation of valuable paintings.

VICTORIAN ERA IN MINNEAPOLIS

MINNEAPOLIS.—With its heavily upholstered furniture, marble statues and every nook and cranny filled with knick-knacks, the Victorian room at the Minneapolis Institute of Arts makes a most popular exhibit.

Friends of the Institute ransacked the Twin Cities to bring together the best furniture and accessories of the American home of from fifty to seventy-five years ago. As far as can be ascertained, those pieces which were selected to reconstruct the room at the Institute fall approximately between the two big international expositions of the latter half of the XIXth century—the Crystal Palace exposition at London in 1851, and the Philadelphia Centennial of 1876.

A glance at the catalogues of these expositions, with their quaint line drawings and descriptive notes, gives a better idea than any written description of some of the atrocities that passed for elegance in that age. With such a standard of taste, the Victorian dame struggled to combine lavishness and elaboration with coziness.

The room at the Minneapolis Institute is arranged in the form of a drawing-room. There are windows with lace curtains and heavy fringed hangings on both sides of a small marble fireplace. A golden harp stands by one of the windows, and a music rack in the form of a golden lyre. What-nots loaded with daguerreotypes, shells, glass slippers and vases "soften" the corners. There are two Rogers groups, and on the center table reposes one of the quaintest survivals of the exhibition, a glass dome containing a wax harp and an arbor literally teeming with tiny wax cupids. Doubtless it was entitled "The Spirit of Music."

Of Victorian furniture there are several notable and really distinguished examples: a chair-back walnut sofa, a melodian, a *papier maché* table inlaid with floral designs in a variety of woods and mother of pearl, a worsted and hair wreath in a shadow frame, and several landscapes and portraits of the period. Of interest is a brace of family portraits painted by John Pope, father of the noted American architect, John Russell Pope.

For all its reminiscent oddity, the Victorian era has real sincerity, for the furniture of the late General Grant and the early Grover Cleveland was an honest attempt at elegance in spite of its over-elaboration. There are traces everywhere of European influence, a bit of Empire, a touch of William Morris, a dash of older styles. Still, amusing as it may be in our day of more enlightened and scholarly taste, it must be accepted as a phase, and a perfectly honest one, of American culture struggling against great odds.

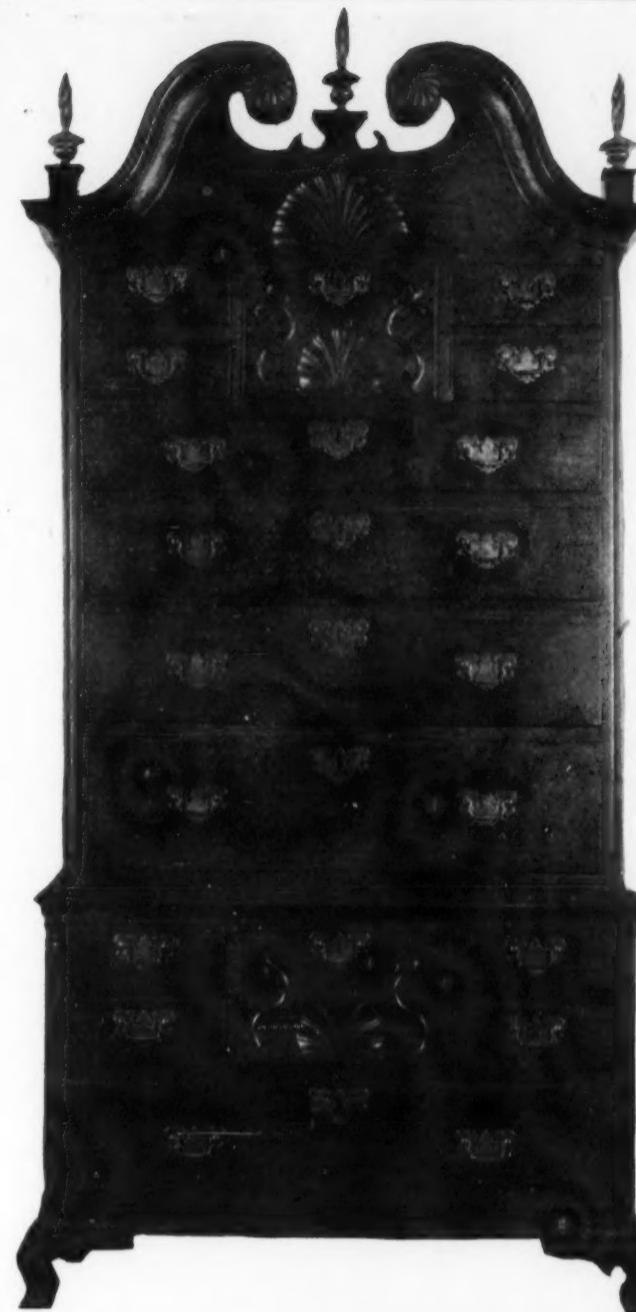
GOLFER CONVICTED AS ANTIQUE "FENCE"

Henry Ghiggeri, 35 years old, known as an expert golfer, was convicted last week by a jury before Judge Mulqueen in General Sessions of having criminally received Chinese art goods and antiques valued at \$10,000 stolen from the store of the Fo Wah Company, 22 West Forty-sixth Street, last April 9. Another indictment pending against Ghiggeri charges him with receiving paintings worth \$170,000 stolen from the gallery of P. Jackson Higgs, 11 East Fifty-fourth Street, on the night of July 30.

Ghiggeri was arrested in October after the police had first taken into custody Mrs. Marie Simonds of 450 West Forty-ninth Street, in whose possession they had found some of the stolen antiques. She explained that she had purchased them from Ghiggeri, who had posed to her as the agent of a Japanese concern. Mrs. Simonds was exonerated and became the State's principal witness against Ghiggeri.

Although before his arrest three men had been arrested and sentenced to Sing Sing for the two burglaries, the police had been unable to find the missing objects. But by trailing Ghiggeri they came across a room at 210 East Twelfth Street in which they found many of the Chinese antiques and all except \$10,000 worth of the paintings stolen from the Higgs gallery.

During the trial Ghiggeri was ques-



PHILADELPHIA WALNUT CHEST-ON-CHEST, C. 1760
No. 273 of the recent G. H. Camp sale
at the Anderson Galleries. Bought by J. J. Drummond
for \$3,500.

COMING AUCTIONS

AMERICAN ART ASSOCIATION

COMMODORE GERRY
PAINTINGS

Sale, February 2, 3

Paintings collected by the late Commodore Elbridge T. Gerry with additions from several other estates and well-known New York collections, will be sold at the American Art Association, on the evenings of February 2 and 3. The late Commodore Gerry was the grandson of Elbridge Gerry, Vice-President of the United States and signer of the Declaration of Independence.

Short of two hundred paintings will be

GALLERY NOTES

Dr. Aldo Olschki, son of the famous publisher, antiquarian and bookseller, Mr. Leo S. Olschki of Florence, Italy, has arrived for a brief visit in the United States and is stopping at the Waldorf-Astoria Hotel for the next three weeks. He is here for the purpose of visiting nearby important centers and to display some rare books

offered, among them important examples by Blakelock, Mary Cassatt, Clays, Davies, Hassam, Maufray and Sargent. The famous Belgian painter of marines, Clays, has three important canvases and James Gale Tyler, the American painter of the sea is also represented. Mary Cassatt's Lady in a Pink Dress is an exceptionally fine example of her work and Hassam's Listening to the Orchard Oriole is one of his brilliant canvases.

Of the American school are examples by Murphy, Wyant, E. L. Weeks, Thomas Moran, F. E. Church, Waugh, Inness, Lawson, Homer Martin, Twachtman and De Hass. The other schools are represented by Boudin, Henner, Mauve, Troyon, Gerome, Vibert, Jules Dupre, Schreyer, Cazin, Diaz, Lely, Kneller, Hoppner and others.

TON-YING CHINESE COLL.

Sale, February 1-4

An unusually large collection of Chinese Art requiring four days for its dispersal has been consigned by Ton-Ying and Company of this city, to the American Art Association. The sale of these objects will start on February 1 and continue until the 4th. Various jades are present, many from the Imperial Collection, Fei-Ts'ui jade, yellow, white, blue, green and black, and carved objects of coral, carnelian, lapis-lazuli, turquoise, malachite, amethyst blue and purple agate, and rose and green quartz.

In the single color porcelain group are peach-bloom, apple-green, and sang-de-boeuf, coral red and peacock blue; as well as blue and white, famille-verte, and famille-rose and five color porcelains with many examples of blanc-de-chine, all of the old dynasties.

ANDERSON GALLERIES

ANTIQUATCHI PERSIAN
COLLECTION

Exhibition from January 26

Sale February 1 and 2

The collection of Mr. Ali Asghar Antiquatchi of Teheran, Persia, and New (Continued on page 13)

SEVERAL BEAUTIFUL MIRRORS HAVE RECENTLY BEEN ADDED TO THE VERNAY COLLECTION, COMPRISING SPECIMENS IN WALNUT, WALNUT AND GILT, GILT GESSO AND CARVED WOOD AND GILT.

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SALES

As a focal point for complaints there can be few more salient than THE ART NEWS. The most recent lament, arising from both collectors and dealers, is that we have printed so little news, in recent weeks, of the sales of pictures to private collectors by New York art dealers.

"I cannot understand," said one prominent dealer and delightful gentleman, "why you do not print more dealer news. All of us want to read it. We want to know who is selling to whom and for how much."

Perhaps the statement above is more direct and brutal than the actual phraseology, but the kernel of the matter is there. Our answer was an invitation to use the columns of this paper for a complete list of sales, with full details, made by the firm during the current season.

We still lack dealer news.

It is common knowledge that the present art season has been a most active one and that a vast number of important pictures have been sold. It is also rumored that there exists a certain amount of competition in the art world and that collectors are shy. THE ART NEWS has had definite, but unfortunately confidential, information about many sales. It is probable that the very indefinite "record season" will this year be surpassed.

Wherefore, always eager to supply a demand, THE ART NEWS most cordially invites every reputable dealer to use its columns to the limit of our space in the announcement of important sales to private collectors.

There are only two conditions. Sales and pictures must be bona fide and the pictures must be of more than passing interest.

MUSEUM LOANS

FLORENCE DAVIES
 in the Detroit News

We learn by examination and comparison. Once again Detroiters are to have the opportunity of enjoying a truly great exhibition. A few months ago the Detroit Institute of Arts purchased a fine portrait by Titian.

This naturally was heralded as an epochal event, since Titian is assuredly one of the outstanding masters of all time. But by the same token he is one of the most difficult, for both his art and his personality are many sided, sometimes seemingly contradictory.

It follows then that Dr. Valentiner's next lecture should be on the subject of Titian. Not content with doing things by halves, he offers us in reality a kind of Titian festival. He will not only tell us what he knows about this great master on the evening of Tuesday, Jan. 31, but he will, at the same time bring visible evidence to bear by offering us a group of great masterpieces by Titian.

To this end he has asked a number of collectors to loan us their great paintings by this artist and thus promises us an exhibition of the works of Titian which will rival in importance any group by this master which has ever before been brought together in America.

* * *

So far this all sounds quite simple. But the progress of this beautiful plan has been far from simple. For there seems to be a strange unawareness on the part of many museum directors in this country of the value of such exhibitions.

Obviously, the only way that any art museum in America may ever present an adequate representation of the work of any one great period, or any single master, is for that museum to appeal to its fellows for assistance, with the assurance that the principle of reciprocity will be observed in the future, when the museums appealed to plan a similar project.

Already the Detroit Institute of Arts has been able to serve many projects of world-wide significance in this manner.

It is a notable fact that when the great exhibition of Flemish primitives was held in London last year, 17 works of art were sent to America. Only two examples, however, crossed the seas from any American museum, and these two were sent by the Detroit Institute of Arts.

Likewise when for the first time in history of the study of art a New York gallery organized an exhibition of French primitives, the Detroit Institute of Arts was again able to contribute to the success of the undertaking. And now, still more recently when the Metropolitan Museum of Art is calling upon its friends all over the country to contribute to a great exhibition of Spanish painting the Detroit Institute is again able to send a canvas or two as its contribution toward the success of the project.

The value of such exhibitions to the student is incomparable. This in fact is virtually the only method of art study. The only way to understand the product of any period or person is to see it, to compare one picture with another to see the master or the period in its early and late stages of development to note progress, to record its differentiating characteristics and its similarities.

To gather together under one roof, however, many examples of one school is to bring within the reach of all the material for study.

* * *

But for some strange reason there has been discovered in the organization of this exhibition a certain reluc-



"CHRIST IN THE HOUSE OF SIMON"

By EL GRECO

Lent to the exhibition at the Wadsworth Atheneum by Durand-Ruel & Company.

tance on the part of museum directors in America to cooperate in this way. Sometimes they are fortified by the conditions of some bequest or the instructions of a donor, then again they seem to be inhibited by the virus of caution in its deadliest form.

It is a strange thing, says Dr. Valentiner, that individuals, who have every right to be selfish in the matter, have so far proved to be much more generous, and much more socially-minded than museums, which by reason of their very nature and purpose might reasonably be expected to have the advancement of art study at heart.

In spite of the fact that the borrowing museum invariably offers to stand all the expense of shipment and insurance, this paralyzing caution continues to affect many museum trustees.

The Corcoran gallery at Washington, for instance long ago made up its mind to save itself all mental anguish in this respect by refusing reciprocal privileges. The Metropolitan Museum of Art, on the other hand, is unflinchingly eager for opportunities for helpfulness. In this particular instance, however, they fail us, owing to the rules of the Altman collection. In the same manner the Frick collection binds itself by a blanket ruling never to let any of its treasures leave the premises, and the Johnson collection in Philadelphia offers similar excuses.

Another important Titian is carefully guarded by the director of the famous Gardner Museum in Boston.

To a museum near Detroit, which has recently acquired a remarkable example of Titian's work, but whose trustees can not bear the thought of parting with it for two brief weeks, Dr. Valentiner explains that this is accepted museum practice in European countries and that sooner or later we will follow it in this country.

"If museums do not help in this movement, what can we expect from private collectors?" he asks.

In this connection, he adds, that the Belgian government was willing to

send across the water when the exhibition of Flemish primitives was being organized in London, the famous Ghent altarpiece which is valued, if a money value may be placed on such a treasure, at probably \$10,000,000.

As for fear of damage, it must be pointed out that within the last 10 years nothing serious has ever happened to a painting while en route. For that matter, any museum making such a request is willing, if necessary, to send a personal messenger to bring the painting in a compartment in a Pullman car to its destination and to return it with the same care.

And so the element of risk is after all very slight. In view of this fact there must therefore be a peculiar unawareness or at least an indifference on the part of many museum directors to the importance of such projects in America.

Perhaps this is because museums do seem to have queer effects upon the objects, both animate and inanimate, which are housed within its walls.

There are in fact all manner of museum diseases. Wood panels dry out and crack due to the steam heat, some pigments fade when exposed to sun and air, and even bronzes have been known to catch a queer museum disease which causes them to corrode and crumble.

Perhaps then, even museum directors and trustees are subject to a certain mysterious deposit of caution or indifference which causes a paralysis of the nerves of generosity, or dulls the vision when opportunities for national growth in art study appear on the horizon.

Fortunately this ailment does not affect individuals, since collectors like Jules Bache of New York, Mrs. Emery of Cincinnati, Jacob Epstein of New York, Edsel Ford of Detroit, and others have already offered to send their treasures to Detroit for the Titian exhibition which opens the last day of January.

BERLIN

The exhibition of Gothic tapestries, sculptures, and paintings at the Hinrichsen-Lindpaintner gallery has, even prior to the opening of the show, aroused a great amount of interest in German and International art circles. Newspapers have been commenting on the opportunity of seeing these hitherto inaccessible treasures, and on the "jour de vernissage" crowds of visitors assembled, eager to revel in the naive and primitive beauty of these early craft works. The readers of the ART NEWS have been informed by so prominent an expert on textiles as Professor Schmitz as to the specific importance of these early pictorial tapestries, and it remains to be reported that the large and lofty rooms of the "Kunstlerhaus" have proved excellently suited for the display of these large and very decorative pieces.

The promoters of the enterprise have succeeded in giving them an appropriate setting through the joint display of a number of exceedingly interesting and valuable sculptures and paintings, which certainly add to the interest and importance of the show. The majority of the plastic works are carved in wood, a medium which so faithfully received and rendered the ardent and devout emotions of these early artists. One feels in these works the direct infusion of strong and artless passion, which makes them singularly impressive, despite certain insufficiencies in proportion and execution. The earliest piece is a polychrome figure of St. John dating from the XIIth century, which appeals through its archaic beauty. A "Pieta" from the first part of the XIVth century depicts the "Madonna" with her hands folded on her breast; the face has a sweet and tender expression. The corpse is much too small, but Christ's head is vivid and strong. An over-lifesize figure of St. Christopher in oak, originating from the lower Rhine district, and dating from the second part of the XVth century, is an appealing work, excellently modelled and cleverly built up. An attested work by Tilman Riemenschneider, a high relief in lime wood, displays the artist's characteristic manner. The skillful finish of the surface, the finely modelled features, and the rumpled drapery of the garments, testify to his authorship. This panel has been ascertained to belong to the famous Muennenstaedter altar-work, which Riemenschneider executed in 1490-92. By the same master is a "Madonna and Child," which is exquisite in rhythm and proportion, and finely carved and modelled. The ripe and harmonious beauty of this sculpture makes it stand out in this assembly. A figure of Christ, worked in the round, has been ascribed to a master of the beginning of the XVIth century. The free and easy treatment of the body, the mastering of relations and parts, proves it the work of a dexterous hand.

Among the paintings a newly discovered panel, which is said to come from the south of France, and which displays the style of the beginning of the XVth century attracts a considerable amount of interest. St. Jerome is depicted in his cell engaged in the translation of the gospels. A bench with Gothic tracery, and the desk at which he is working, occupy the left part of the panel, while on the right are traced three monks absorbed in reading holy books. A fourth, drawing a thorn from the lion's claw, is given in the foreground. The careful and minute rendition of numerous details, the strong and unbroken colors before a light background, render this work particularly alluring. Lucas Cranach is represented by a large "Venus and Cupid," which no doubt has the peculiar grace and attraction of his manner, yet a small female portrait by his hand is of greater distinction. A richly attired young woman is depicted in sure and precise delineation, which can be fully enjoyed because of the canvas' splendid preservation. A charming "Madonna and Child" belongs to an artist from Bruges, who obviously derived his intuition from the painter of loveliness and grace—Isenbrant. The portrait of an old man with a white beard by an anonymous master from about 1530 is a very representative piece, the textures being especially well painted. Two oblong panels, one with St. George, the other with St. Catherine, are the work of

(Continued on page 16)

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EXHIBITIONS IN NEW YORK

MODERN EUROPEAN SCULPTURE

Wildenstein Galleries

Two of the top floor galleries at Wildenstein's are devoted to an exhibition of modern European sculpture. Nine artists are represented—Bourdelle, Despiau, Dobson, Epstein, Haller, Kolbe, Maillol, Mestrovic and Milles.

Although Maillol and Despiau have each only one piece of sculpture as his contribution, it is they who dominate the show. Without them the exhibition would have been interesting; with them it becomes important. Perhaps because the quality of their sculpture is immediately convincing and satisfying it is difficult properly to appreciate the other men. Here are masterpieces: about the

others one is curious. These two are sculptors in their own right. Both owe the debts which no creative artist can escape but each has taken the art experience of the past and from it created a means for personal expression. Their work will stand as that of leaders of their period.

None of the others is quite free from the influence of his immediate predecessors or contemporaries. Here is a trace of Rodin, there of Maillol or of Lehmbrock. There is no sin in this, artistic or otherwise, but one is conscious of a conflict of personalities and the result is not wholly unified.

Kolbe seems nearest to the leaders. One thinks at once of Rodin for no one can play with surfaces and not recall the master of sparkling bronze but the spirit of his art is far less tempestuous than that of the Frenchman. Forms flow

more gently and his figures move with easy grace. But although "lyric" seems the most fitting description of his sculpture there is no suggestion in it of the sentimentality which is so often a concomitant. His appeal is still to the eye by harmonies of form, less vigorous than those of Rodin or Maillol but none the less real. Of the ten figures by him which are included three seem especially fine—the companion pieces "Young Man" and "Young Girl" and "Ascending Figure." All three are sensitive and complete.

Herman Haller appears from the work shown here to have had a sculptural horoscope similar to that of Kolbe and to be far more under its dominance. His modeling is superb but he seems hardly to have command over the complete figure. The portrait heads and masks are far more successful than his full length statues.

Epstein appears to better advantage with the one bronze by which he is represented than by the large and repetitious group recently shown. There is undeniable power in his "Senegalese Woman" and a brilliance of treatment which few contemporary sculptors have equalled. Dobson is most closely related to Maillol. There is real weight to the forms he creates; heaviness, indeed, seems his dominant characteristic. The one Bourdelle, "Woman at Prayer," is in a familiar mood, powerful and dramatic, impressive by its depth of shadow.

Carl Milles is presented as the leader of Swedish sculpture and several of his works, none of them shown here, are cited in the foreword. Perhaps the exhibited selection, with the exception of four small plaster reliefs, is unfortunate. Or perhaps the commentary is on Swedish sculpture.

GIORGIO DE CHIRICO

Valentine Galleries

The first American exhibition of paintings by Chirico is now open at the Valentine Galleries. It presents an opportunity for all those whose critical axes have been dulled against Picasso, Matisse, et al., to sharpen their weapons and fly into an appropriate rage. For here is someone wild indeed, against whom all the anathemas which have failed to check the old-fashioned painters like Derain and Segonzac may be launched. It should be a gala occasion.

Past experience has proven that critical eggs have a habit of breaking in the hand that throws them. It does not do at all in these revolutionary days to call a man mad for no better reason than that we suspect him of poking fun at us.

And here is revealed the secret of successful criticism. It is hardly new and the Menckenian school has exploited it until as a secret it really isn't worth much. Find the one band wagon which all persons who are men-

very human souls. One longs to comfort them for they seem, even as we, often quite upset by an inconsiderate destiny.

S. J. PEPLOE
Kraushaar Galleries

The current exhibitor at Kraushaar's prefaces his catalogue with an artistic Odyssey. He admits that he preferred doing nothing as long as possible—then turned to art as a "nice, easy, out-of-doors life." Later in Paris he worked under the "damned old fool" Bougereau, who to judge from the paintings on view, did but little damage. After marriage in 1910 he admits he had to work hard; a family appeared and he had to work harder still. In 1911 more family appeared—he had to work really hard. As a concluding paragraph the artist remarks resignedly:

"There is no end to Art."

Despite the evident increase in application to art, occasioned by the increases in Mr. Peploe's family, the exhibition belies the fact that the artist ever plied his brush with one eye on his bread and butter. The thirty-two landscapes and still lifes which make up the exhibition are all sincere and workmanlike performances, in which the influences of Courbet and Cezanne have quite overpowered the early exposure to Bougereau. The artist's color and design are both good, but his still lifes incline at times toward the flatly decorative, rather than to the creation of solid forms. Throughout the exhibition

(Continued on page 12)

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NEW YORK**Warehouse: 507 W. 35th STREET**
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NEW YORK**

(Continued from page 11)

there is evidence of a highly self-conscious artist seeking in the frequently repeated motives of his many still lifes a greater perfection of pattern and interrelation of forms. One of the best of these experiments is the "Pewter Jug" which is built up on the contrasting curves produced by the shadows of jug and background and the opposing rhythms of pear, melon and apples against the stiff folds of the napkin. Perhaps the most effective of the landscapes is "The Rainbow" which is broadly, yet delicately painted with a feeling for nuances of transitory color. Several of the "Iona" landscapes are also interesting in their structural and tonal qualities.

RAYMOND WOOG

Jacques Seligmann Galleries

Childhood in many moods is revealed in the exhibition of Raymond Woog at the Jacques Seligmann Galleries where with the benediction of a preface by Andre Maurois, some thirty-six paintings and drawings by the noted French interpreter of pretty babies are on view. M. Woog paints children as they must enjoy being painted—with their play things in the nursery or dressed for a masquerade. "The Infanta" (with obvious debts to Velasquez) and "Columbine" are among the most characteristic examples in the fancy dress genre. "The Children of Andre Maurois," engaged in a game of Mah Jong and two chubby little girls in their nursery amused by the dog, the cat and a toy train, show the artist's fondness for setting his young models in a congenial environment. M. Woog's anecdotal talents are revealed most charmingly in the painting of a little girl whose attention is more absorbed in following the notations of the war map hanging above her than in maternal solicitude for her doll.

But M. Woog's exhibition is not dedicated entirely to childhood. There is a portrait of Anatole France with a naughty twinkle in his eye; two self-portraits and two likenesses of dis-

tinguished English military gentlemen in which both technique and uniforms are exceedingly well groomed. In addition, there are several flower still lifes, and among the small group of sketches a piece entitled "The Blue Sofa" where there is a certain vigorous sweep of line and color lacking in the more finished work. In this group also a sketch of an astonished child is quite expressive.

**CONTEMPORARY
PORTRAITS**

Whitney Studio Club

Such divergent conceptions as Randall Davey's "Sister Leon" and Guy Pene du Bois' pouty young flapper in a striped sweater give plenty of variety to the current Whitney club exhibition. There is in fact a little of everything in the show. Sweetness and light are upheld by a decorative little girl with flowers by Thelma Cudlipp Grosvenor; a portrait by Carl G. Cutler of an urbane gentleman in lavender necktie posed against a landscape neatly echoing the same tones; Gertrude Tiemer's "Barbara," sentimentally conceived, but well painted, and by Leon Underwood's "Miss Jean Tennyson" slightly reminiscent of Renoir dipped in strawberry ice cream. There is also a Glackens that is pure derivative Renoir and a very typical Eugene Speicher. The majority of the interesting portraits are by well known names. The only exception is "Susan" by Raphael Soyer, a name hitherto unknown to us. Mr. Soyer has succeeded in producing a remarkable portrayal of stupidity. The half open mouth and expressionless eyes of his Susan make his portrait one of the wittiest things in the show. Other interesting portraits are contributed by Kuniyoshi, Alexander Brook, Dorothy Varian, Niles Spencer, Henry Mattson, Kenneth Hayes Miller, Georgina Klitgaard and Molly Luce, whose "Americana" is apt and amusing. Henry Schnackenberg's "Miss Marie Montgomery," included in his recent one-man show at Kraushaar's, is also to be seen and improves greatly on second acquaintance. It appears one of the handsomest, if not one of the most personal and imaginative things in the show. The Du Bois mentioned above is also an outstanding canvas.

**AMERICAN SOCIETY OF
MINIATURE PAINTERS**
JOHN LAVALLE
WALTER UFER
Macbeth Galleries

In their twenty-ninth annual exhibition The American Society of Miniature Painters has attempted the invasion of fields other than that of proscribed portraiture. The present show offers such *divertissements* as Elizabeth Knowles "Chanicleer," Pamela Brown's "Persephone," a landscape by Mabel Welch, Marion Leale's "The Well-Nazareth," Marjorie Collin's "Spanish Doll" and "The Sleepy Dragonfly" of Sarah Yocom Boyle, all of which merit commendation on the score of enterprise rather than achievement.

That portrait work also can partake of something of the experimental spirit of the age there is also evidence. One notes at a glance the decrease of pink and white babies and the increase of vigorous adults, outstanding among which are the unmanured male portraits of Margaret Foote Hawley and the fine female studies of Alma Hirsch Bliss. In the work of both artists is an admirable absence of fussy, unessential detail. Miss Hawley, in her portrait of Ellery Husted indulges in the kind of rich red background which intrigued Holbein and the Venetians but in her other pieces she successfully relies on her strong impressionistic brush work. The Mrs. Sydham of Elsie Dodge Pattee is a perfect portrait of an elderly patrician whose artistic lineaments are interesting to compare with the worn weary features of Miss Bliss' "Mother," while the "Chief Justice Taft" of Grace Murray is a triumph of taste over incongruous subject matter.

Also on exhibition are sketches of Paris and Italy by John Lavalle and Santa Fé studies by Walter Ufer. Mr. Lavalle works pleasantly and conventionally in the watercolor medium and to go from the subdued sunlight of his Florentine and Venetian street scenes to the shadow-coruscations of Mr. Ufer is somewhat of a shock. Mr. Ufer, in the foreword to his catalogue states: "I paint the Indian as he is. In the garden digging—in the field working—Riding among the sage—Meeting his woman in the desert (we missed this one)—Angling for trout—in meditation . . . I try to use him merely as a model—placing him in the sun or indoors—with his animals, as if I were in Italy or Northern Africa trying to build up an art." In spite of which we cannot help feeling that "Jim and His Daughter" are as uncomfortable as photographers' victims and that all of the "models" are only too conscious that a white man is looking over their shoulders.

Besides the mesan scenes which present the Santa Feans skilfully balancing their beautiful water bottles there are two indoor studies and a "Self Portrait" which presents the artist in forceful, firm jawed profile.

GEORGIA O'KEEFFE
Intimate Gallery

The O'Keeffe show has for so long been one of the major events in the modern art season that it is difficult to avoid repetition in any account of her exhibitions. Except that one cannot repeat a good thing too often this might be a drawback but her perennial flowering is each year more fresh than the last. One recognizes the flower but it grows in beauty.

The quality of her art, its highly personal character and serene emotion have all been discussed until both the artist and her public must have been wearied. The art remains, more challenging, more fully expressed than ever before.

Some day there will be an O'Keeffe book; it is inevitable. And then, perhaps, the many studid criticisms, conversations and analyses of her work will be gathered together. If it is done honestly and with appreciation it will be worth reading. Until then one can only report that the New York series, begun last year, has grown apace, that the additions have increased assurance and that the fine quality of her painting, sometimes overlooked in the rush to probe mysteries, is even more evident in this exhibition.

ALLEN TUCKER
Rehn Galleries

Fifteen canvases and a group of watercolors by Allen Tucker are now on view at the Rehn Galleries. Each year Mr. Tucker repeats his formula with somewhat increased skill. His quite personal technique, which has at times seemed the major consideration

(Continued on page 13)

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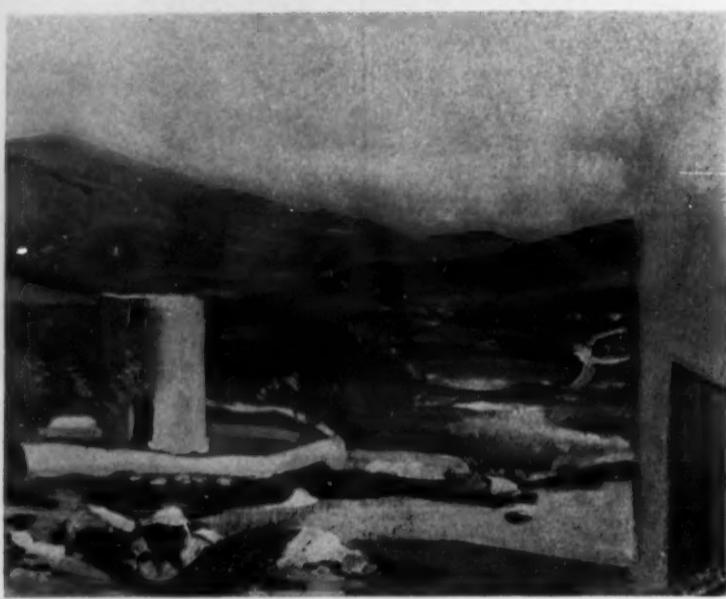
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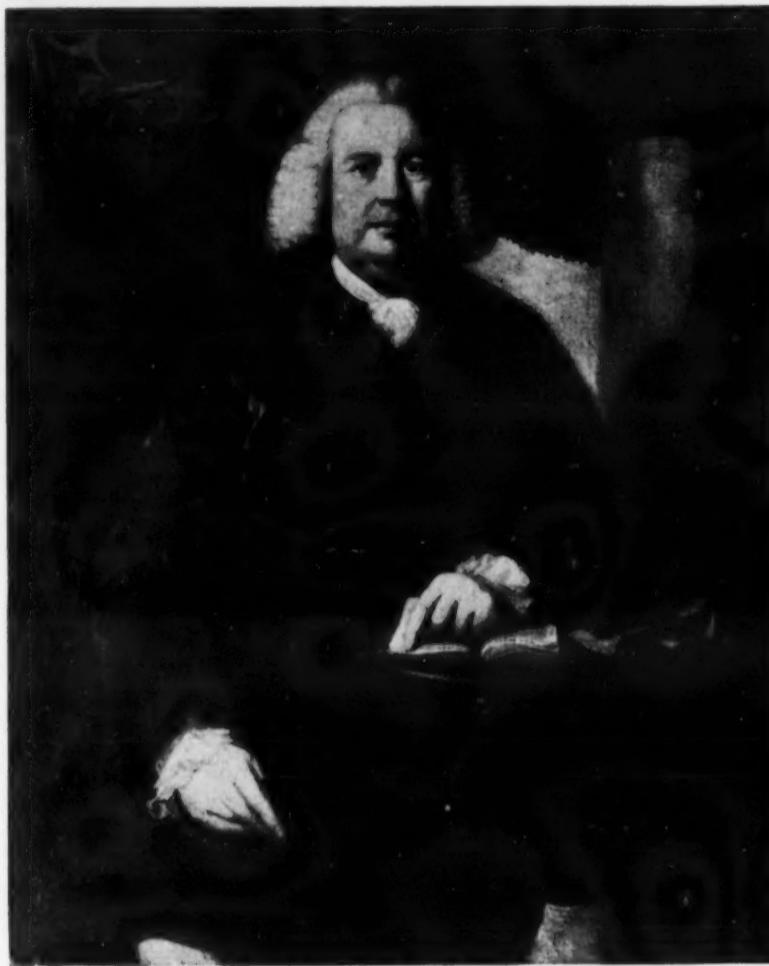
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"PORTRAIT OF DR. SAMUEL JOHNSON" By ROMNEY
Formerly in the Taylor collection, London. Discovered and brought to America by I. J. Belmont of the Belmont Galleries.

COMING AUCTIONS

(Continued from page 13)
torical portraits by English and foreign line engravers, mezzotints after Rembrandt in fine proof state, mezzotint portraits by V. Green, J. Jones, J. R. Smith, C. Turner, W. Ward, J. Watson, and others, portraits after Sir Joshua Reynolds by XVIIIth century engravers and line portraits by R. Nanteuil and others.

Outstanding among the items in the Gilbertson collection is the mezzotint of Amelia Elizabeth, Landgrave of Hesse, by Ludwig Von Siegen, the discoverer of the art. This fine impression of the extremely rare first state, before the additional work on dress, veil, etc., and before the date was re-engraved in the middle at the bottom of the plate. It was exhibited at the Royal Academy Winter Exhibition in 1917 and comes from the Chaloner Smith Collection. Mr. Smith used it as the frontispiece of Volume IV of his work "British Mezzotint Portraits." By Theodore Caspar Von Fürstenburg is "The Magdalen," after M. Merian, from the Theobald Collec-

tion and "The Head of a Young Man" from the Norman Collection. Von Fürstenburg's pupil, Abraham Blooteling, is represented by a series which includes the extremely rare life-size plates of Charles II and James, Duke of Monmouth, after Sir Peter Lely.

Among the British line engravings of historical characters is an interesting portrait of Queen Elizabeth by C. De Passe, after Isaac Olivier, showing her in the dress in which went to St. Paul's to give thanks for the victory of the Spanish Armada and a half-length portrait of Charles II in armour by W. Sherwin, a very fine impression of an extremely rare print.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION

Madison Ave. and 57th St.

February 1—First editions, manuscripts and letters, mainly from English sources.
February 2, 3—The painting collection of the late Commodore Elbridge T. Gerry.
February 14—The Tom Ying Chinese collection.

ANDERSON GALLERIES

Park Ave. and 59th St.

February 1, 2—The Persian collection of Mr. Ali Asghar Antiquatchi.
February 3, 4—Antique English and American furniture and hooked rugs, sold by order of Jacob Margolis.

PLAZA ART ROOMS

9-13 East 59th St.

February 3, 4—Oriental and Chinese rugs, sold by order of Serope Apelian.

AUCTION REPORTS

KIPLING FIRST EDITIONS

American Art Association—An English collection of first editions by Rudyard Kipling, including manuscripts, autograph presentation copies, autograph letters and proof sheets was sold on January 16 and 17, bringing a grand total of \$91,282.00. Important items and their purchasers follow:

(Each of the prices quoted here is a record.)
204—"With the Night Mail," English copyright issue of the first separate edition—the only copy known; London, 1909; J. F. Drake, \$1,800

209—"The Wrong Thing," excessively rare copyright issue of first edition of which only seven copies were printed, London, 1909; Dr. Rosenbach \$900

210—"Cold Iron," excessively rare copyright issue of first edition of which only seven were printed, London, 1909; W. M. Hill, \$3,300

211—"The Conversion of St. Wilfrid," excessively rare copyright issue of the first edition of which only seven copies were printed, London, 1909; Dr. Rosenbach \$1,050

212—"The Tree of Justice," excessively rare copyright issue of first edition of which only seven copies were printed, London, 1909; Dr. Rosenbach \$1,050

213—"Simple Simon," excessively rare copyright issue of first edition of which only seven copies were printed, London, 1910; Dr. Rosenbach \$1,100

214—"Brother Square-toes," excessively rare copyright issue of the first edition of which only seven copies were printed, London, 1910; Dr. Rosenbach \$1,250

KEVORKIAN COLLECTION

American Art Association—The Kevorkian collection of Persian and Egyptian art, Oriental rugs, classic and mediaeval sculptures was sold on January 20 and 21, bringing a grand total of \$120,476.00. Important items and their purchasers follow:

371—Standing nude marble figure of a youthful Apollo or Dionysius, Greek, IVth century B.C.; A. Willrich \$1,900

372—Marble statue of Aphrodite, Graeco-Roman period; A. Willrich \$2,000

373—Standing nude marble figure of the youthful Emperor Augustus, Roman Imperial period; Hope Johnson \$2,700

376—Standing marble statue of Paris represented as a shepherd, Graeco-Roman, IIIth century B.C.; Hope Johnson \$2,200

377—Marble head of Aphrodite, Greek, IVth century B.C.; A. Willrich \$3,600

431—Persian silk garden carpet, size 9 feet 10 inches x 6 feet 6 inches; E. Maurice \$3,700

444—Oushak medallion carpet, Asia Minor, late XVIth century, size 12 feet 7 x 9 feet 2 inches; A. Willrich \$3,100

445—Kouba carpet of early and rare type, Northern Persia, XVIth century; Charles of London \$3,500

448—Royal Spanish Gothic-Renaissance carpet, early XVIth century, size 13 feet 9 inches x 10 feet; Hope Johnson \$3,100

446—Indo-Ispahan carpet, XVIth century, size 25 feet x 8 feet 8 inches; A. Willrich \$5,100

450—Royal polonaise gold- and silver-woven silk rug, XVIth century, size 6 feet 5 inches x 4 feet 3 inches; Dr. A. Drey \$4,700

453—Saracenic court carpet, Western Asia Minor, XVIth century, size 25 x 12 feet; A. Willrich \$5,100

BURCHARD MEZZOTINTS

American Art Association—The Anson W. Burchard collection of English mezzotints was sold on January 19, bringing a total of \$26,835.00. Important items and their purchasers follow:

17—Debucourt, Philibert Louis, "Le Menet de la mariée," aquatint in colors; W. W. Seaman, Agent \$750

18—Dickinson, William, "Mrs. Pelham Feeding Chickens," mezzotint, first state of two, after a painting by Reynolds, 1775; W. Kingsland, Agent \$1,050

28—Green, Valentine, Emily Mary, Countess of Salisbury, mezzotint, second state of two, after the painting by Reynolds, 1781; W. Kingsland, Agent \$1,100

30—Greuze, Jean Baptiste, Young Lady Holding Flowers; Lady Pouring Tea; Young Lady Seated with Left Hand on Jug, engravings in color, signed L. Marin, invenit, 1773; W. W. Seaman, Agent \$1,650

46—Reynolds, S. W. Duchess of Bedford, mezzotint, after the painting by Hopper, London, 1803; Owen D. Young \$2,500

55—Smith, J. R., Lt. Col. Tarleton, mezzotint, after the painting by Reynolds, second state of three, 1782; W. Kingsland, Agent \$1,800

66—Watson, James, Mrs. Abington, mezzotint, after the painting by Reynolds, 1769; J. F. Drake \$1,300

69—Young, John, Mrs. Orby Hunter, mezzotint, first state of two, after the painting by Hopper, 1800; W. W. Seaman, Agent \$2,200

70—Young, John, Lady Anne Lambton and Children, mezzotint, first state of three, 1799; J. F. Drake \$2,400

FLOWER PAINTINGS

Anderson Galleries—Paintings of the Barbizon School from the estate of the late Ida B. Flower of Watertown, N. Y., and Old Masters from the collection of the late H. A. Hammond Smith of New York City were sold on January 17, bringing a total of \$47,745.00. Important items and their purchasers follow:

55—Coello, Alonso Sanchez, Portrait of the Infanta Isabella Eugenie, panel, size 51 x 37 inches; Miss H. Counihan \$1,400

64—Schreyer, Adolph, The Messenger, size 17½ x 14 inches; Mr. W. C. Findlay \$1,350

70—Van Marcke, Emil, Cows, size 24 x 34 inches; Mr. F. P. De Witt \$1,550

75—Henner, Jean Jacques, Andromeda Tied to the Rock, panel, size 13½ x 8 inches; Mr. Henry Schultheis \$1,400

76—Mari, Jacob, Scene in a Dutch Town, size 16 x 19½ inches; Mr. B. Austin Cheney, Jr. \$1,400

81—Daubigny, Charles Francois, On the Oise, panel, size 18 x 25½ inches; Mr. A. U. Newton \$1,550

84—Bonington, Richard Parkes, Venice, panel, size 13 x 18 inches; Mr. J. W. Lane, Jr. \$1,300

88—Moran, Thomas, N.A., After the Shower, Venetian Scene with Rainbow, size 25 x 46 inches; Mr. W. C. Findlay \$3,600

105—Reynolds, Sir Joshua, P.R.A., Portrait of Dr. Charles Burney, size 50 x 40 inches; Metropolitan Galleries \$2,400

111—Veronese, Carletto, Portrait of the Dogressa Morosina Morosini-Grimani, size 44 x 37 inches; Mr. P. Bushnell \$1,400

TOMLINSON LIBRARY

Anderson Galleries—The library of the late John C. Tomlinson of New York City was sold on January 17 and 18, bringing a grand total of \$54,341.00. Important items and their purchasers follow:

13—Alken Colored Plates. The Life of a Sportsman by Nimrod, 36 full-page plates, London, R. Ackermann, 1842; James F. Drake, Inc. \$1,550

(Continued on page 15)

AUCTION REPORTS

(Continued from page 14)

- 254—Herrick Robert, *Hesperides*; or, The Works Both Humane & Divine of Robert Herrick, Esq., London: Printed for John Williams and Francis Eglesfield....1648, a fine copy of the extremely rare first edition with the three original leaves which only four copies are known to possess; Order....\$2,200
 293—Kelmscott Chaucer, Hammersmith, 1896, the masterpiece of this press now very rare; Mr. James Marshall.....\$1,050
 326—XVth century manuscript—Morae with miniatures; Mr. F. H. Peaty.....\$1,300
 402—Shakespeare, William, fine tall copy of the fourth folio with brilliant impression of the Droeshout portrait; Mr. Temple Scott (Record Price)\$1,725
 416—Shelley, Percy Bysshe, Queen Mab, London: Printed for P. B. Shelley, 1813, fine copy of the excessively rare first edition with Shelley's name in imprints on the title-page and last leaf and leaf of dedication "To Harriet"; James F. Drake, Inc.....\$1,200
 438—Sterne, Lawrence, Life and Opinions of Tristam Shandy, Gentleman, (York) & London, 1760-7, fine copy of the rare first edition of all the volumes; Mr. Walter M. Hill (Record Price)\$1,500
 513—Whitman, Walt, Leaves of Grass, Brooklyn, 1855, fine copy of the extremely rare first issue of the first edition; Rosenbach Company\$1,800
 (Five years ago this could be bought for \$75.)
 576—Wordsworth, William, Poetical works: Life by William Knight, 11 vols., 8vo, uncut, by Morrell, Edinburgh: Paterson, 1882-3; Mr. Walter M. Hill.....\$1,550

CAMP FURNITURE

- Anderson Galleries—18th century American furniture, Colonial and Georgian silver, historical blue china and objects of art, the collection of Mrs. Gertrude H. Camp, "The Hayloft," Whittemarsh, Pa., was sold on January 20, 21, bringing a grand total of \$106,040. Important items and their purchasers follow:
 47—Chippendale mahogany bookcase, English, circa 1760. Formerly in the collection of Lewis Evans, Esq., Fellow of the Royal Society of Antiquaries; Mrs. Arthur H. Spero
 83—Curly maple highboy with Dutch feet, American, circa 1730. Rare original piece of finest quality; Bayonne Antique Shop....\$850
 95—Rhode Island block front mahogany desk, American, circa 1770; Bayonne Antique Shop....\$1,400
 97—Sheraton inlaid mahogany sideboard, American, 1790-1800; Bayonne Antique Shop....\$1,200

- 115—Set of 12 George III silver dessert plates by John Carter, English, dated 1774. Weight about 192 ounces; Clapp & Graham....\$1,650
 119—George II silver salver by John Jacobs, English, dated 1750; Miss Counihan, Agent, \$950

- 133—Queen Anne walnut wing chair with Dutch feet, American, circa 1720; Mr. George P. Bissell\$1,650
 136—Long case striking clock by Simon Willard, Roxbury, Mass. Late XVIIth century; Miss Martha Reed\$825
 137—Pennsylvania walnut William and Mary six-legged highboy, American, late XVIth century; Mr. J. Drummond\$850
 139—Cherry block front desk with caning top, American, circa 1770; Mr. W. T. H. Howe, \$1,125
 198—Philadelphia mahogany tripod table with pie crust top, American, circa 1760; Bayonne Antique Shop\$1,400
 200—Rhode Island small block-front chest of drawers, American, circa 1770; Mr. I. Sack, \$1,100
 202—Chippendale wing chair with claw and ball feet, American, circa 1750; Mr. R. S. Quigley\$1,250
 208—Chippendale mahogany day-bed with claw and ball feet, American, circa 1750-1760; Miss H. Counihan, Agent\$1,600
 213—A Philadelphia walnut Chippendale highboy of William Savery type, American, circa 1760; Bayonne Antique Shop\$1,600
 227—Six Lowestoft porcelain ship plates with blue and gold star borders, XVIIIth century; Collings & Collings\$2,200
 242—Early American silver tankard by Samuel Minott, Boston, Mass., 1732-1803. Handle engraved with maker's initials; Robert C. Morse\$1,500
 244—Early American silver tankard by Daniel Russell, Newport, R. I., circa 1750; Robert C. Morse\$1,750
 257—Curly maple William and Mary lowboy, American, late XVIIth century. From the Clarence Allen collection, Portland, Me.; Mr. J. J. Drummond\$3,400
 261—Goddard block-front mahogany desk, Newport, R. I., circa 1770. Important and rare desk in original condition; J. J. Drummond, \$3,000
 263—Queen Anne walnut bonnet top highboy with lowboy to match, American, first half of the XVIIth century; Mr. R. E. Holt....\$2,000
 273—Philadelphia walnut scrolled top chest on chest by John Gostelow, American, circa 1760; Mr. J. J. Drummond\$3,500
 274—Portrait of Elias Bodinot by Waldo and Jewett, Americans, 1783-1861; 1795-1874; Mr. Leroy Ireland\$1,500
 278—Painting by Thomas Birch (American, 1779-1851). Seacoast Near Philadelphia; Wales and Stanier.....\$1,950

CLEVELAND

An exhibition of paintings and drawings by great modern masters is now hanging at the Women's City Club. These are owned and lent by club members and have been chosen from the smaller pictures by the artists.

* * *

An exhibition of drawings, watercolors and etchings, by Edmund Blamied, is now being held at Korner and Wood's and will continue there for two more weeks.

* * *

In the Eastman-Bolton "Blue Alcove" they're showing some very interesting ultra-modern drawings and prints. They have a David, a Vlaminck, a Pissarro and a number of others. The exhibition of watercolors and wood cuts of Charles Burchfield is about due.



This important work by Francesco Francia has just been acquired by The Gallery of P. Jackson Higgs. It is in a fine state of preservation.

ADVT.

INDIANAPOLIS

John E. Costigan is an interesting figure in American art. He has been called the "American Pastoralist." Costigan was awarded the Mr. and Mrs. Frank G. Logan medal with \$1500 at the American Artists Exhibition in Chicago last November. The canvas that he sent to the current exhibition here is typical of the pastoral scenes on which the burden of his reputation rests. It is called "Landscape with Figures" and shows a woman and children and several sheep and playful lambs grouped on a wooded hillside in early springtime. The trees are bare and the soft moist blue of the sky is reflected in the winding brook and the tiny pools that lie among last season's leaves. The figures are beautifully drawn, the color is at one and the same time sparkling and softly harmonized.

* * *

The portrait of Ignatz von Doellinger by Franz von Lenbach, selected by Carl H. Lieber during his recent stay in Europe, and purchased by the Art Association from the James E. Roberts Fund through the Heinemann Galleries in Munich, has arrived at the Institute and is hung in Gallery VII. It is considered one of the important works by Lenbach, and the subject, Doellinger, was a man of high prominence. Lenbach who died early in this century is considered one of the great portraitists of modern times. He learned much from the old masters, and has been compared to Rembrandt—particularly in his lighting effects—but has transferred to canvas the qualities of mind and spirit as well as the physical characteristics of his sitters who in many instances have been leaders in modern statecraft, politics, religion and society. The Doellinger portrait shows a splendidly drawn head, the hands and entire lower portion of the painting being merely suggested. This is an extraordinary character study. The intent upward gaze and compressed lips of the great churchman are powerfully portrayed. There is a vitality and aliveness, and at the same time an aloof dignity in this portrait that mark it as a notable performance.

* * *

The exhibition of etchings by the Chicago Society of Etchers will open in Gallery II on Sunday, January 22nd. This society is composed of etchers from many sections of the United States and from nine foreign countries. Names of consequence are included in the catalogue, and an excellent showing of good prints is assured.

MINNEAPOLIS

The one thing that is sure to popularize a museum and make it a place that will be visited over and over again, is a collection of household art. In this respect the Minneapolis Institute of Arts is showing wisdom, for, while not neglecting the fine arts, it is constantly trying to round out and augment its decorative arts department. Period rooms are multiplying, furniture and textiles are constantly being added. And a recent gift has formed the nucleus for a collection of silver which should grow rapidly as time goes on.

In this instance it is a case of Sheffield plate, presented in memory of Mrs. Albert W. Hastings by the members of her family. It makes a fine appearance, this collection, consisting as it does of large pieces as well as small, two wine coolers, a hot water urn, two tea caddies, two candle sticks of different design, sauce boats and salt cellars. Most of the pieces date about 1790, and are almost severely plain, but of excellent craftsmanship.

* * *

Otto Moilan, exhibited his works at the Beard Art galleries, January 9 to 16. A collection of oils, most of them landscapes, make up the exhibit. Several portraits of Minneapolis persons are included. Many of the landscapes are of Minnesota scenes.

* * *

Modernism is gayly and colorfully decking the walls of Mabel Ulrich's Book and Print Shop in the exhibit of the works of five Russian artists.

The Doellinger portrait shows a splendidly drawn head, the hands and entire lower portion of the painting being merely suggested. This is an extraordinary character study. The intent upward gaze and compressed lips of the great churchman are powerfully portrayed. There is a vitality and aliveness, and at the same time an aloof dignity in this portrait that mark it as a notable performance.

* * *

The exhibit as a whole is healthy and stimulating in that it arouses the visual sense and—with a few onlookers—indignation also. Those who want to see the factual matters of their daily existence in pictures will find themselves generally thwarted, and the whole exhibit will bring them face to face with the simple question, "What IS art, anyway?"—which is a good question for gallery habitues to answer now and then.

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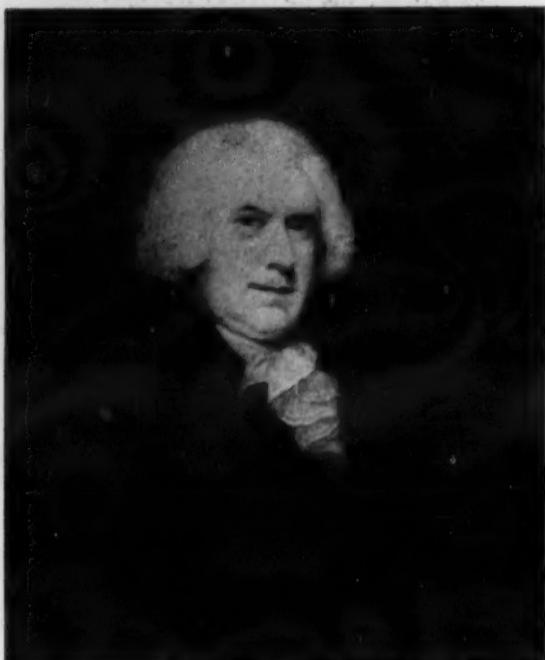
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BERLIN

(Continued from page 10)

Hans von Kulmbach, and bear his initials.

The catalogue of the exhibition contains a preface by Dr. von Falke, the former director of the Art and Crafts museum in Berlin, and furnishes exact and scholarly reference on each of the pieces displayed. The opening of the exhibition was a brilliant social function. Many representatives of high office were present, and the newly appointed director of the Art and Crafts museum, Professor Dr. Schmidt, delivered the opening speech. This was his initial public appearance in Berlin. The speaker emphasized the beauty and value of the tapestries, sculptures and paintings on display, and fully acknowledged the public's indebtedness to Messrs. Hinrichsen and Lindpainter for having made these important pieces of ancient textiles available for the public. The official part of the speech referred to the cultural importance of museums in general, and pointed to the fruitful cooperation of public institutions with collectors, with the art trade, and with the press. The speech found a very favorable acceptance with the audience.

* * *

The "Kaiser Friedrich" museum has combined in one room its acquisitions of Netherlandish art, centered about a large Rubens' landscape, recently added to the collection. This landscape ranks foremost among the master's works because of the beauty and balance of the composition, the exquisite gradation, and the richness of tints applied with a great technical mastery. A landscape with cows and peasants is depicted, a rather conventional theme, yet in this painting it was transmuted by the genius of a master into a bouquet of many tonalities, brilliantly intermingled. Among the other acquisitions are two rather interesting paintings by Joachim Uitewaal, who up to now has not been represented in a Berlin public collection.

He belongs to the transitional period from the XVIIth to the XVIIIth century, and his somewhat mannered style is supported by a variegated color scheme. Dr. von Bode presented to the museum a winter landscape by Adrian van de Velde. A rustic scene is depicted on a canvas by Blomaert, whose manner of painting is distinguished by a cold yet differentiated color scheme. A number of works by less well known artists are added in order to give the museum's collection of Dutch art the comprehensiveness it deserves.

* * *

The apprehension, expressed in a former report, as to the final decision of the committee charged with the verdict concerning the plans for the League of Nations' palace in Geneva, has proved true. The matter seems to have been treated very much like political stuff, in as much as the result of the long drawn out discussion, now made public, appears to be much more the work of diplomats, than that of art experts. The alleged inclination of the majority of the jury towards the classical canon in art, doomed to failure any plea for the excellent designs in modern style that have been submitted to the committee. Unanimity was not reached as to what may be entitled to represent the style of the present era, and therefore it seemed the best possible expedient to fall back on the old forms, on pillars and cupolas, friezes and architraves. The architects, Nenot of Paris and Flegeneheimer of Geneva, have been commissioned to erect the building; however (and this is the point that discloses the back-scene diplomatic influence of the affair) they have to co-

operate with three Italian architects (Carlo Broggi, Vaccaro and Franz of Rome), the Frenchman, Léfeuvre of Paris, and the Hungarian, Vago, all of whom are followers of academic eclecticism. Evidently the old proverb: "Too many cooks spoil the broth," has not been taken in consideration in Geneva, and it remains to be seen what kind of salmagundi this septemvirate will be able to carry out. The result of their joined efforts will be once more submitted to the approval of the five nations' committee, and during the March session the plenary meeting of the League of Nations will doubtless conclude the ultimate agreement. Thus a unique opportunity has been missed to erect in a conspicuous place a building embodying the new forces in art, which are a part of the spirit destined to shape our era.

* * *

The recent exportation of the famous Dürer painting from the von Schwabach collection in Berlin, has been amply discussed in German newspapers. The government has been assailed for its willingness to grant export permission for the nation's most valuable art treasures, and pessimists predict the loss for Germany, bye and bye, of the most valuable items in private possession. The forthcoming sale of the Huldschinsky collection at Cassiers in May, 1928, will, it is said, divest Germany of some exceptionally fine pieces, since her public institutions and private collectors will be unable to compete successfully with the purchasing power of American dealers and collectors. The distinction of this collection, Dr. Friedlander asserts in an article in *Cicerone*, lies in the superior quality of all the paintings, a fact that makes this art aggregation unique at the present time, and very likely unmatched in the future. This famous expert believes that the top prices in this sale will be reached by Rembrandt paintings; second in favor will be Botticelli, then Frans Hals, Metsu, the two companion pieces by de Troy, and Holbein. America is prepared to welcome these art treasures and to pay the tribute due to their superior rank.

* * *

A law suit recently brought to trial in Hamburg, dealing with the falsification of paintings on a large scale, threw light upon the misuse of certificates given for spurious works of art by unscrupulous "experts." One hundred and twelve paintings, the property of two dealers were seized. Seven of these were found out to be originals, while the rest was ascertained to be copies after famous paintings. An art historian of Cologne, who furnished the certificates, is involved in the affair. Two young and very gifted painters, who, under the pressure of great distress, did the copies, were sentenced to nine and six months in prison. The head of the gang got three years' penal servitude and a 10,000 M. fine.

* * *

The king of Siam, who is very interested in European art has acquired a painting by the Berlin artist, Hermann Widmer, for his collection.

The Norddeutsche Lloyd of Bremen has invited the German architects, Professor Bruno Paul, the director of the Art and Crafts school in Berlin, and the architect, Professor Wacht, of Düsseldorf, to furnish the designs for the interior decorations of the company's new ocean liners, *Bremen* and *Europa*.

* * *

The assistant curator of the historical museum in Dresden, Dr. Rudolph, while engaged in the clearing of several rooms which will be rearranged and newly set up, has discovered among a stack of dust-covered armour, what has been ascertained to be the crown worn by Augustus the Strong as king of Poland. For nearly a century this historically interesting object was out of sight, recent investigations having disclosed that in 1863 it was stored away on account of having lost its lustre and appearance. The crown is adorned with multicolored precious stones and with a garland of six large lilies. It weighs 3½ pounds.

* * *

The Archaeological Institute of Frankfort, the only institution of its kind in Germany, is now celebrating its 25th anniversary. Noted archaeologists are present from Austria, Hungary, Spain and Russia. The Institute, which is supported and conducted by the German Foreign Office, has as its aim the study of everything connected with Roman rule in Middle and Western Europe. A further branch of its work deals with prehistoric times in all Northern Europe.—F. T.

PARIS

Monsieur Paul Léon, managing director of the Beaux-Arts, has inaugurated at the Durand-Ruel Gallery an exhibition in which are shown more than eighty of Claude Monet's paintings. All the periods of the life of the painter are here represented by particularly well-chosen works of which several are from the personal collection of Monsieur Durand-Ruel. Nothing is more interesting than to follow from year to year and from canvas to canvas the evolution of the great artist whose career was a continual ascent towards light and whose every new "series" brought increasing success to impressionism.

His oldest paintings executed at Honfleur about 1866-1868 resemble the realism of Courbet yet have something of the transparency and delicacy of Corot. During the course of a trip in Holland (1871) the heightened color is noticeable. And the artist discloses his full talent, from 1872-1880, in his scenes of the Seine painted at Argenteuil and at Vétheuil. Then follow other themes, each entailing a modification of conception and of method: the cliffs of Pourville (1882), the crags of Belle-Ile (1886), the views of the Creuse (1889), the *Meules* (1891), the cathedrals of Rouen (1894), the bridges of London (1905), and lastly the *Nymphéas* (1906) which represents one of the most extraordinary attempts of "pure painting" which ever an artist has accomplished . . . without submerging himself in the dangerous waters.

Since the death of Claude Monet, two excellent little books have been published on his art. In the *Trois Variations sur Claude Monet*, by Monsieur Louis Gillet, we find the following judgment on impressionism which we appropriate: "To produce only the work of Claude Monet, that in itself would be one of the most original movements of contemporary art. And it is quite possible—since Cézanne is something else, since Degas has his special rank and ideal, since Renoir is a grandson of Rubens—it is quite possible that Claude Monet is by himself impressionism." Let us not be led into repeating why this painter is great, what magnificent gifts he has bequeathed to French painting, and in what way he remains imitable. Let us be content with emphasizing the importance of an exhibition such as is not seen every day.

* * *

Monsieur François Fosca also has devoted a remarkable study to the art and methods of Monet. He remarks that the one who most continues the work of Turner—and, looking at the London bridges one could add, of Whistler—is not the Englishman Sisley, but the Frenchman Monet. One must be prudent in the application of esthetic theories of race and heredity! But precisely, we again find Claude Monet, with two canvases at the Hodder-Gallery at the exhibition of Normandy painters. He is in excellent company there, since the Normands of today, those who are the most unusual and the most advanced, have wished to place themselves under the patronage of their noted ancestors, and in their exhibition are found paintings of Poussin, of Géricault, of Millet, of Boudin, etc. What does that prove? Nothing, unless it is that Normandy has always given beautiful paintings to France. The contemporary school owes to this country Roger de la Fresnaye, Braque, Dufy, Othon Friesz, Fernand Léger, Dufresne. Some are colorists, others are "constructors." It is noteworthy that Friesz can be considered as a compatriot of Poussin, but could there be mentioned, in the history of French art, two painters further apart in temperament, in their conception of the picture, of tone and of light, than Nicolas Poussin and Claude Monet, both sons of Normandy?

* * *

Albert Lebourg, who has just died, was also a Normand. He had attained his eightieth year, but he had not been painting for quite a while. His evolution followed practically the same curve as that of Monet. Lebourg was a remarkable etcher. It should have been possible to realize this, at the beginning of the season, when there were exposed *chez* Georges Petit, a series of pen and ink sketches, of which several dated from the years 1872-1876, when Lebourg taught drawing at the *École des Beaux-Arts* at Algiers.

On his return to France, Lebourg was converted to impressionism, keeping at the same time his personal sen-

(Continued on page 17)

EDOUARD MANET

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PARIS

(Continued from page 16)

sitiveness and without ever erring in his procedure, his formula. His painting became less and less detailed, more and more broad, and soon the enchantments of light, of sky, of mists and of smoke played the major part on his canvases.

The name of Albert Lebourg, who has been called the "Benjamin of impressionism," will remain connected with certain landscapes of the banks of the Seine whose harmony and calmness and, one might say "honesty" he has been able to render with consummate perfection.

* * *

There is a scandal concerning the *Mobilier National*. During the war, and since, the administration of the *Mobilier* has overwhelmed with its gifts—or rather with its loans—a number of military institutions, temporary associations, Aid societies, ministries, etc. But one is grieved to note that most of these loans have not been returned. These pieces of furniture, these works of art—about 10,000 in number, it is said—which are of considerable worth, have not been restored to the department of *Mobilier National*. No one knows where they are! The organizations which were withholding them have been broken up. The former administration did not interest itself in keeping track of them, and now they are lost.

This affair has been the reason of several interventions in the Senate. It was revealed by Monsieur Chastenet, in connection with the vote of the budget of the Public Instruction, and it has caused no little commotion. Let us make haste to add that the personality of the present director of the *Mobilier National* is free from criticism and that the competent minister, Monsieur Herriot, has just instituted an investigation.

* * *

There will be held at the Luxembourg Museum on January 27 an exhibition of the works of the great Belgian painter, Henri de Braekeleer (1840-1888). This manifestation is organized at the instigation of the Society of Franco-Belgian Arts and Letters (*Arts et lettres franco-belges*), by the government of Brussels. The exhibition will include about fifty canvases, sketches and engravings by this artist, who is recognized as one of the most gorgeous colorists of the Flemish school of the nineteenth century, and a worthy successor to the smaller Dutch masters in his interiors and style paintings. We believe that the exhibition will cause a certain amount of stir as heretofore there has been but little opportunity of appreciating Henri de Braekeleer's true value, aside from the public and private galleries of Antwerp and Brussels.

* * *

At Nice on January 7th was inaugurated the new museum of the city which will bear the name of the Jules Chéret museum. Two ardent admirers of the illustrator Jules Chéret—who, although octogenarian and blind, finished his existence serenely in a neighboring city—have collected the works of this artist and have donated them to the new museum. The two generous donors are Monsieur Maurice Feuille and the Baron Vitta.

The museum is installed in a large villa, Second Empire style, à l'italienne, in a beautiful garden. Beside the collection of Chéret, there have been transferred there paintings and

sculptures of the former Municipal Museum, which up to the present had been occupying various dreadful places. But we do not find there the very interesting "primitives" of Nice which would most likely, considering their regional character, be represented in the Massena Museum, on the Promenade des Anglais.

* * *

Thanks to the efforts of its very active guardian, Monsieur Jean Alazard, the museum of the Beaux-Arts of Algiers has been recently enriched by some important modern works: a pastel of Degas, an aquarelle of Constantin Guys, a sketch of Despiau, two decorative panels by Warocquier, etc. Monsieur David Weill has offered the museum a *Vue de Viterbe* (*View of Viterbo*) by Pierre Laprade.

* * *

Among the Parisian exhibitions during the fortnight, we shall mention the one of Feder who has brought from Algeria some quite rare figures, vigorously painted in unusual, dull ones. Feder succeeds in renewing the themes dear to "orientalism," a thing which was not easy! His work gives out a violent, quite heady perfume and at the same time expresses the melancholy of the so-called "pleasure" places of the most sinister type. Several foreigners aspire to receive the sanction of a Parisian success. This success could well come to the Spaniard, Ricardo Baroja, painter of miserable suburbs, of fogs, of populous alleys, of Castilian inns; to the Armenian, Martiros Sarian, who clearly contrasts hot and cold tones and paints with an engaging frankness; to Dabrowski, a landscape painter with a style still slightly encumbered but full of poetic and stern vitality.—P. F.

DETROIT

The Scarab Printmakers recently held their first exhibition at the Scarab clubhouse. Etchings, wood-block prints and some drawings were shown. Among those exhibiting were George W. Styles, Paul Honore, Frederick Shotwell, John Morse, Joseph Sparks and Charles Barker. A group of etchings by the late Willy G. Sesser were also on view.

* * *

The modernist exhibition current at the Whittier reveals many interesting pictures by Detroit artists.

Jay Boorsma is represented by a group of five paintings, "Going to Sun Mountain," "The Bathers," "Chief Mountain," "Composition," and "Arena de los Toros."

Hunter Gill Griffith, who is better known for his fresco work, presents a typical study in the style of German objectivity, "Landscape."

A still life by R. O. Bennett has attracted many. Samuel Halpert, one of the outstanding American painters of the day and head of the Department of Painting at the Arts and Crafts School, has contributed a forceful landscape and an unusual study in "The Window."

Walter Speck, V. V. Chalmers, Harry Smith and Roger Davis are represented by characteristic canvases.

HARTFORD

An exhibit of works by American Indian artists will be shown at the Y. M. & Y. W. H. A., No. 320 Ann street, this city, beginning Sunday, under the auspices of Corona Mundi, International Art Center, of New York.

* * *

Guy Wiggins, landscapist, is holding his annual exhibition at the Moyer Gallery.

BALTIMORE

At the home of the Friends of Art there may be seen a number of still-life studies by Mrs. Nan Watson, of New York; a collection of bronzes by Miss Katherine Lane, of Boston, a sculptured head by Benjamin T. Kurtz, a Baltimore artist, and several wood-block prints by Charles T. Smith of Richmond.

* * *

An exhibition of watercolors and etchings by Gertrude Stanwood has just been held at the Maryland Institute.

CINCINNATI

The season of 1928 opened at the Cincinnati Art Museum with three diverse displays. The first exhibition is a group of twenty-four vases by a group of young American painters, lent by the Dusdens Galleries.

The second is a group of thirty-five textile designs, by Leon Bakst. These are being shown for the first time to the public. It was not until after Leon Bakst's death that it became known that he had made textile designs in which he had used American motives. He was a strong advocate of the idea that American designers should use American motives, and two were made at the instigation of Arthur Selig, an American silk manufacturer. In these visitors will find suggested the Indian, Aztec, Mexican and Inca motives which the European designers know little of and which Bakst hoped would be the inspiration in developing a distinctly American note in design. Bakst died in Paris before any disposition of these textile designs could be made.

The third exhibition consists of hundreds of illustrations, in color and black and white, which are taken from modern European books for children.

NEW HAVEN

The following prizes have been awarded in the 20th annual exhibition of the New Haven Paint and Clay Club.

The Mr. and Mrs. Burton Mansfield Prize of \$100 to a club member goes this year to Harry Leith-Ross, for a landscape entitled, "Catskill Barns."

The Laura Sargent Prize of \$100, open to all exhibitors has been awarded to Charles D. Hubbard for a landscape with cattle, called, "Crossing Over."

A prize of \$100, the John I. D. Downes Prize, which is also open to all exhibitors, to Frederick L. Sexton, of New Haven, for his portrait of Carabelle Blake.

A Paint and Clay Club Prize of \$50, has been won by a sculptor, Maude Phelps Hutchins, for a bronze portrait of Miss Emily Welch.

Another \$50 prize given by the Paint and Clay Club and also open without restriction, has been captured by Carle Blenner, an arrangement of peonies in a blue vase receiving this award.

The sum of \$25 will also be presented to the exhibit receiving the greatest number of votes from visitors to the gallery.

The jury of award included Frank A. Bicknell, Burton Mansfield and Taber Sears.

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though she had attempted more than she could achieve. Her straining toward the unusual is on the verge of making her rarity merely commonplace. It seems a pity. The other half of the exhibit is of prints by Walt Kuhn and they have not overmuch to recommend them.

In the first gallery of the Arts club sculpture by Robert Laurent is shown. This is sculpture in wood and a deep, mahogany red is the color apparently preferred by the artist. He gives us a fat setting hen; several thick blades of vegetation, presumably cactus; the head of a woman who might easily be the red queen from "Alice in Wonderland"; one or two geometric conceptions, and several portrait busts. Laurent evidently is working out his spiritual salvation in a peculiarly personal way.

John P. Benson, a younger brother of Frank P. Benson, the Boston painter, is making his debut this season as painter of clipper ships. His pictures, which have been popular in the east, are now being shown at the Carson, Pirie, Scott & Co. galleries. At the same time will be shown a collection of etchings containing works by Meryon, Griggs, Zorn, McBey, Hinkley and others and the replicas of antique bronzes which Edmund Pearson, the sculptor, selected for reproduction by a German foundry.

At the Anderson Art galleries there is now an exhibition of pictures by Everett Shinn, an American who has spent much time in Paris and shows clearly in his paintings the influence of such French artists as Renoir and Fragonard.

At the Marshall Field galleries there is an exhibit of sculpture by Tennessee Mitchell Anderson, rather disappointing because it looks as

The print rooms of the Art institute have opened an exhibition of printing by T. B. Cleland, considered one of our finest American designers. Though traditional to the extreme, Mr. Cleland breathes new life into the old patterns. Much of his black and white work has been used by the Metropolitan museum for their publications.

Leonard Richmond is now holding an exhibition of his water colors at the Ackermann galleries.

The same flexibility which Mr. Richmond displays in his personality is to be found also in his paintings.

A clever craftsman, at home in water color and pastel, yet he sets as his ambition that more dramatic kind of art which Turner once stood for. He points to "Nature's Tragedy" at Ackermann's as an effort in this line, apparently unaware of the ineffectiveness of impressionism for this kind of painting.

The whimsical wood carvings by Carl Hallsthammar, now on view in the Children's Museum of the Art Institute, will continue on exhibition until February 28. The eight one-man shows in the East Wing galleries will continue only until January 31. They are: Paintings by Boris Anisfeld, Serge Sudaykin, Charles W. Hawthorne, Oliver D. Grover, E. Martin Hennings, Ernest L. Blumenschein and sculpture by Alfeo Faggi. The group of paintings by Munich artists is also included.

The Ryerson Library in the Art Institute possesses many of the rarest editions of both Chinese and Japanese illustrated volumes. Through the gift of Martin A. Ryerson several hundred finely illustrated Japanese books came to the Library in 1922, from the estate of the late Hamilton E. Field, of Brooklyn. These volumes were gathered in Japan by Professor Fenollosa. In all, the Ryerson Library, Mr. Kenji Toda points out, contains approximately one thousand well selected

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* * *

A group of beautiful new galleries to be known as the Agnes Allerton Wing for Textiles and the new galleries for Decorative Arts were formally opened at the Art Institute on Friday, January 20, at 4 P. M. The Antiquarian Society, assisted by the Needlework and Textile Guild of the Art Institute were in charge. Besides the five new galleries filled with rare and beautiful textiles in the Agnes Allerton Wing, the well-lighted new galleries built for the Antiquarian Society into which the extensive collections of the Society have just been moved, will also be shown.

NEW ORLEANS

For the first time, New Orleans has the opportunity to see the watercolors of John Singer Sargent. They are shown at the Newcomb School of Art, through the courtesy of the Brooklyn Museum—six in all, but each one of the half-dozen worth long and careful study by artist and student.

* * *

Paintings by Frank Townsend Hutchins, on exhibition this month in the Isaac Delgado Museum of Art by the Art Association of New Orleans, may be divided into several groups, according to the subject or the medium used. There are, first of all, oil paintings in the two galleries on the north side of the building, while a group of watercolors by the same artist may be seen by crossing the corridor to the southwest gallery, where eleven of this versatile painter's impressions of scenes in Tunis or in St. Tropez done in aqua-relle are sure to charm the lover of that most responsive medium.

As to subject, there are three main groups—those done in Tunis, those in France, and those in America. The latter group is by far the larger, embracing some 30 pictures out of the total of more than 70 shown in this exhibition. There are about 20 of the North African scenes, mostly in Tunis, and about 15 of the French studies. Of these latter, the majority were done on the Mediterranean coast, in or near Toulon or the little port of St. Tropez.

The American scenes are practically all from New England, and most of them show the scenery of the Connecticut hills, in which Mr. Hutchins' studio at "Silvermine," near Norfolk, is situated—in an old red mill.

MEMPHIS

At the Brooks Memorial Art Gallery are examples of works of the old Sung potters of China. The bronzes, busts in stone and iron of Mohammedan deities, glazed and unglazed pottery, porcelains and lacquer work now to be seen at our gallery, are part of the Yamanaka collection from New York City.

The old Sung wood figure of a standing Kuan-yin is expressive of Chinese life and religion. More primitive is the house and garden, a Han pottery ornament, with silvery iridescence. Other examples of the Han period are the oblong well in unglazed pottery, the house and pig sty, and the unglazed Wei pottery stove with conventional design in color.

Indian influence is seen in a Sung stone ornament of a seated Kuan-yin animal carving. A Sung pewter figure of a Madonna and boy is among the bronzes. A Sung bronze covered box or sacrificial vessel with original cover, a XIIIth century Siamese bronze head of Buddha, with crown, and an expensive Tang gilt bronze ornament of a standing Kuan-yin are also in the case of bronzes.

The center table contains a Tang stone tablet in shrine shape of Buddha, Kuan-yin, Seishi and two Lohans that is most pleasing to the eye. A XIIIth century Cambodian Siamese head of Buddha is another distinctive piece. A woman's portrait in high relief on a Wei pottery tile, and a Tang pottery tile of a woman standing and playing the flute also claim attention.

The familiar symbols of China, the phoenix and dragon, are seen on a Han bronze pitcher in the case near the fireplace, a gray and green patina with a Phoenix spout and dragon handle. A horse serving as a mirror stand is a bronze ornament of the Ming period.

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BOSTON

The exhibition of paintings by Charles H. Woodbury which opened recently at the Guild of Boston Artists, indicates that the Boston artist is true to his early allegiance, again expressing a preference in choice of subjects for those which pertain to the sea.

In central position is the large painting "Bow Wave," showing at one side the upper deck of a steamer laboring against rolling waters driven by a storm, the picturing of which is the main theme. A similar representation is the subject for a large etched plate by Mr. Woodbury also exhibited.

There is an element of surprise in the exhibition of paintings by Alexander James which recently opened at the Copley Gallery—surprise that an artist in these times is able to maintain his interest in purely artistic and aesthetic problems wholly removed from any intimation of current uneasiness. Portraits predominate and are conspicuously reminiscent, both in the technical methods employed and intensity of refinement of the work of Abbott Thayer and yet Mr. James is essentially a portraitist preoccupied with the personality of the sitter, rather than idealizations, and such generalizations as he adopts in the indication of accessories are more or less by the way. The portrait of Frank Ford, a hardy individual, is possibly the most readily appreciated of the exhibits.

The landscapes add appreciably to the effect of the collection. In particular the snow scene with broadly painted foreground and groups of fir trees and in the distance the outlines of a mountain. There are several Giverny scenes also, streets and houses, inclined to coolness of tone, but pleasantly pictorial.

The Monadnock tradition is further carried on in the work of Jerome Brush, son of the painter, and a neighbor of Mr. James at Dublin, which is simultaneously exhibited at the Copley Gallery. It consists wholly of drawings. They are subtle delineations, inclined at times to exquisite and essentially artistic.

Engravings, etchings and woodcuts by Rembrandt, Durer and Van Dyck have been placed on view at the Casson Galleries. It is an exhibition which carries considerable authority, for the prints have been well chosen and are in the main rare impressions.

Among the Rembrandts there is to be found the "Dr. Faustus," brilliant both as a portrait and as a delineation of light. The "Jan Asselyn" is here also and then one of those compositions in which Eastern costumes, Flemish types and Biblical story are curiously interwoven. "The Triumph of Mordecai," "The Mill" and "Beggar in High Hat" are among others by Rembrandt.

The Durers are the most considerable in number. Among the engravings by him are the exceptional "melancholia" of curious significance and multiple symbol and the singularly graceful "Virgin with a Pear" and the fine study of a medieval youth, "The Standard Bearer." Durer again amazes with the prodigality of his genius at representation, balanced by superb technical ability. In the wood-cuts he escapes somewhat from the formality imposed by the plate and unfolds for our enjoyment vast groups of persons, every detail of his compositions magnificently designed as in "The Martyrdom of St. John" and "Christ on the Mount of Olives."

The exhibition is rounded out by a series of etched portraits, decidedly aristocratic, by Van Dyck, which include impressions from such well-known plates as "Jan Breughel" and "Paul Pontius."

The Print Shop, 261 Newbury street, is presenting a various collection of old prints, sporting subjects and others. They include a number of marine subjects after Huggins, marine painter to His Majesty, for instance his fine study of a square-rigged ship under full sail and his "Indianaman," published in 1823. An amusing picture of a cock fight is by Atkins while by Stock are some handsome studies of fowl, quite distinguished in color.

At the Professional Women's Club room, Hotel Statler, artists of the club are holding an exhibition from Jan. 18 to Jan. 30 inclusive. Mrs. Helen Alden Woodworth, chairman, will have an exhibition of oils; Miss Mary Neal Richardson, watercolors and miniatures. Other exhibitors are Bashka Paeff, Theo Ruggles Kitson, Onata North Fitts, Lee Lufkin Kaula, Grace

Woodbridge Geer, Ella Fairbanks, Bertha Saxman Parsons and the late Emily Selinger.

Mr. H. Khan Monif's exhibition of Persian antiques is now at the Doll & Richards gallery. This, like the Goloubew collection at the museum, is one to entice the surviving classical scholars and orientalists of Greater Boston. Among the miniatures are several which bespeak the charm of life as anciently lived beyond the Euphrates, "whether at Naishapur or Babylon."

The Twentieth Century Club has in a quiet way been performing a real service to a number of painters, presenting through informal individual shows their work and thus bringing them in touch with the public, for in several instances the exhibitors though deserving of attention, have not been particularly well known. Elisa Sullo, the present exhibitor, seems to date to have won more notice abroad than in her native city.

The paintings now on view are quite exuberant expressions, done with a certain dash and sweep and enlivened at times by quantities of red draperies under strong illumination which are required to act as foils for figures. The attitude is quite Latin and decidedly romantic, tending to extravagance and to a lack of regard for prosaic realities. Some of the best work remains in the nature of a sketch, like the painting of a girl musician with a brilliant-hued scarf, and another of a youthful sitter with a book

A winter exhibition at the Art Club by artist members and other local artists has come to be an institution among the steady procession of shows open to the general public at that gallery. It is by coincidence staged for a simultaneous run with the independent affair and it too affords a considerable list of attractions for the gallery visitor, being composed of works by competent artists, practised exhibitors, oil paintings, water colors and sculptures being on view.

In central position is a handsome marine by Charles Woodbury which is effectively flanked by some fine flower panels by Jane Houston Kilham, Charles Hopkinson and Laura Hills, while at the angles of the main gallery are figure subjects by Marie Danforth Page and Donald Squier. They are characteristic works of weight and substance carried through with assurance.

Howard Smith's portrait of Dr. Bowman is again shown and there are other likenesses by Patrick and Twardzik, Carl Nordell and Lee Lufkin Kaula. Jacob Binder's enormous painting of Henry Jewett as Macbeth from the Repertory Theatre quite dominates with expansive sobriety another portion of the room. An exquisitely factured portrait of a boy is by Ives Gammell.

From Provincetown have come several canvases which brighten the walls where they hang and as in the case of the formalized study of violin shapes by Agnes Weinrich affords opportunity for discussion, as does the modernistic painting of a youth by Knaths and the brilliantly colored canvas by Chaffee. Near these hangs the romantic panel of ladies in a garden by Prybot.

Roland Cosimini, a local artist, has suddenly caught the modern spirit and his still life picture glints with light and color. Somewhat of this same attitude toward painting animates too Edith Park Truesdell, while in more tempered form it colors the landscape by Beatrice Whitney Van Ness. Another attractive outdoor scene is by Frederick Bosley and a decorative panel is by Carroll Bill.

Aldro Hibbard and Frederick Muhaupt are other strong landscapists; others are J. Eliot Enneking, Richard Wilson, Carl Nordstrom, A. Thieme, Charles M. Cox, William Kaula, Dr. F. E. Roberts, W. H. Partridge, Morris Hall Pancoast, Harry Vincent, Arthur Wilder and A. R. T. Gavin. Marines are by Stanley Woodward, Parker Perkins and J. M. Strock.

Not the least interesting portion of the show is that given over to water colors, a dark woodland scene by Harry Spiers and another by R. C. Svendsen serving as foils for the lighter notes struck in individual manner by John Whorf, C. Scott White, Eliot O'Hara, Charles Copeland, Earl Sanborn, Sally Cross Bill, John Cook, Peter Kilham, A. Fetvajian, Rufus Rock, Polly Nordell, Walter Kilham and J. H. Hatfield. Among these should be noted the clever sketches of persons and scenes by John Goss and Heyland Bettinger; by F. M. Lamb are studies of hunting dogs.

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Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.
Ainslie Galleries, 577 Fifth Ave.—Exhibition of paintings by Arnold Hoffman and early Pennsylvania furniture and American pewter collected by P. G. and Mary Platt, from February 1 to 14.
Anderson Galleries, 489 Park Ave.—Exhibition of paintings by Augustus E. John, A.R.A., until February 4.
Arden Gallery, 460 Park Ave.—Exhibition of American portraits of the XVIIIth and XIXth centuries until February 8.
The Art Center, 65 East 56th Street—Permanent exhibition by Mestrovic.
Babcock Galleries, 5 East 57th Street—Exhibition of pastels by Robert Brackman, until February 13, and watercolors by Julius Debbos, until February 11.
Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.
Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.
Paul Bottenweiser, 489 Park Avenue—Paintings by old masters.
Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.
Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—Tenth Annual Exhibition of the Brooklyn Society of Miniature Painters until February 13. Twenty-sixth International Exhibition of Paintings from the Carnegie Institute, Pittsburgh, until February 19.
Brummer Gallery, 27 East 57th St.—Works of art.
Butler Galleries, 116 E. 57th St.—Decorative paintings.
Daniel Gallery, 600 Madison Ave.—Retrospective exhibition of ten American painters until February 25.
De Hauke Galleries, 3 East 51st St.—Modern paintings, water colors, drawings and decorative art.
Down Town Gallery, 113 West 13th St.—Exhibition of American Landscapes from Inness to Weber, until February 12.
A. S. Drey, 680 Fifth Ave.—Antique paintings and works of art.
Dudensing Galleries, 5 E. 57th St.—Exhibition of paintings by Nura, from February 3 to end of month.
Durand-Ruel Galleries, 12 East 57th Street—Exhibition of paintings and pastels by Edgar Degas, from January 31 to February 18.
Ehrich Galleries, 36 E. 57th St.—Exhibition of Adirondack landscapes by James N. Rosenberg until February 3.
Fearn Galleries, 25 West 54th St.—Old masters and XVIIth century English paintings.
Ferargil Galleries, 37 E. 57th St.—Exhibition of paintings by Marion Boyd Allen, from February 1 to 18.
Gainsborough Galleries, 222 Central Park South—Old Masters.
Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.
Grand Central Galleries, 6th floor, Grand Central Terminal—Memorial exhibition of paintings by Edward H. Potthast, N.A., and recent paintings by Victor Higgins, A.N.A., until February 4.
P. Jackson Higgins, 11 E. 54th St.—Exhibition of paintings by Eliseo Maclet.
Holt Gallery, 630 Lexington Ave.—Exhibition of oil paintings by Lillian A. Lovell, until February 8.
Intimate Gallery, Room 303, Anderson Galleries, 489 Park Ave.—Exhibition of paintings by Georgia O'Keeffe until February 27.
Kennedy Galleries, 693 Fifth Ave.—Exhibition of cartoons by John P. Benson, until February 4.
Thomas Kerr, 510 Madison Ave.—Antiques.
Keppler Galleries, 16 E. 57th St.—Exhibition of drawings by contemporary artists until February 18.
Kleinberger Galleries, 12 E. 54th St.—Ancient paintings.
Kleykamp Galleries, 3-5 E. 54th St.—Chinese works of art.
Knoedler Galleries, 14 E. 57th St.—Exhibition of etchings and lithographs by J. L. Forain, through February.

Whitney Studio Club, 10 West 8th St.—Exhibition of selected portraits by contemporary painters.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings by Cezanne and modern European sculpture, until February 1.

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